

BRIGHAM YOUNG UNIVERSITY

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ELGIN MARBLES.

LETTER

FROM THE

CHEVALIER ANTONIO CANOVA

ON THE

SCULPTURES

IN THE BRITISH MUSEUM,

AND

TWO MEMOIRS

READ TO THE ROYAL INSTITUTE OF FRANCE,

BY THE

CHEVALIER VISCONTI,

MEMBER OF THE CLASS OF THE FINE ARTS, AND OF THE CLASS OF HISTORY
AND ANCIENT LITERATURE; AUTHOR OF THE ICONOGRAPHIE
GRECQUE, AND OF THE MUSEO PIO-CLEMENTINO.

With the

REPORT

FROM THE

SELECT COMMITTEE

OF

THE HOUSE OF COMMONS,

MINUTES OF EVIDENCE, APPENDIX, &c.

LONDON:—1816.

A LETTER
FROM THE
CHEVALIER ANTONIO CANOVA:
AND
TWO MEMOIRS
READ TO THE ROYAL INSTITUTE OF FRANCE
ON THE
SCULPTURES
IN THE COLLECTION
OF
THE EARL OF ELGIN;
BY THE
CHEVALIER E. Q. VISCONTI,
MEMBER OF THE CLASS OF THE FINE ARTS, AND OF THE
CLASS OF HISTORY AND ANCIENT LITERATURE;
AUTHOR OF THE ICONOGRAPHIE GRECQUE,
AND OF THE MUSEO PIO-CLEMENTINO.

TRANSLATED FROM THE FRENCH AND ITALIAN.

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1816.

UPB

CATALOGUE
OF THE
ELGIN MARBLES, VASES, CASTS, AND
DRAWINGS.

Prepared from the MS. of M. Visconti.

[The Articles printed in Italics are not particularly noticed in these Memoirs.]

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THE EAST END.

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 12. Three Horsemen, all clothed in tunics.

13. Two Horsemen, one with buskins.
14. One Horseman, with several Horses.

Detached Parts of the FRIZE of the Cella of the PARTHENON, the exact situations of which are not yet ascertained.

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Three Horses in quick motion towards the right ; the Riders wear the tunic.

Three Horses ; the Riders are all clothed in tunics.

Three Horsemen in armour.

Two Horsemen in tunics ; one has his right hand on his horse's head.

Two Horsemen in armour : the foremost has a helmet, the other appears, from the holes which are in the Marble, to have had some ornament of metal fixed on the head.

Two Horsemen in tunics ; part of three Horses.

Part of three Horses, and three Riders in cuirasses.

Fragment of Horsemen and Horses.

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3. Another, representing the same subject.
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 7. *Three large Ditto.*
 8. *One small Ditto.*
 9. *One large Fragment with inscriptions.*
 10. *Ditto, Ditto, Ionic Entablature.*

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 4. *Fragment: the style, times of the Republic.*
 5. *A bearded Hercules.*
 6. *Same subject, smaller size.*
 7. *Bacchus crowned with ivy.*

8. *Female Head.*
9. *One half of a head, without any beard, with long hair, in the costume of Alexander, or of the Dioscuri.*
10. *Fragment of an old Head, larger than nature.*
11. *Fragment of a Head, with a beard ; it has a conical cap ; perhaps Ulysses or Vulcan.*
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20. *Figure of a young Divinity, probably Bacchus, taking a young Athenian under his protection; the latter of smaller dimensions.*
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their arms; the fourth is bringing oblations and votive offerings. This bas-relief is from Cape Sigeum, near the plain of Troy.

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- N.--1. *Solid Urn, with Group in bas-relief, superscribed.*

2.	Ditto	Ditto	Ditto.
3.	Ditto	Ditto	Ditto.
4.	Ditto	Ditto	Ditto.
5.	Ditto	Ditto	Ditto.
6.	Ditto	Ditto	Ditto.
7.	Ditto	Ditto	Ditto.
8.	Ditto	Ditto	Ditto.

9. One Ditto Ditto ornamented Sepulchral Urn.
10. Small fragment of a Vase, with figures.
11. Spherical Sepulchral Urn, broken in pieces.

N. B. This contained the Bronze Urn,
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URNS, b (Bronze).

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URNS, c (Earthen).

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 3. *One small Sepulchral Pillar.*
 4. *One Ditto Ditto.*
 5. *One Ditto Ditto.*
 6. *One Ditto Ditto.*
 7. *One Ditto Ditto.*
 8. *One Ditto Ditto.*
 9. *One Ditto Ditto.*
 10. *One Ditto Ditto.*
 11. *One Ditto Ditto.*
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5. *A Series of Drawings and Plans of ancient
Remains in many parts of Greece, taken in
the year 1802.*
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ADDENDA.

*One Lyre in Cedar wood ; and,
Two Flutes of the same material : found during the
excavations among the tombs in the neigh-
bourhood of Athens.*

LETTER
FROM THE
CHEVALIER CANOVA
TO THE
EARL OF ELGIN.

London, 10th November, 1815.

ALLOW me, my LORD, to express to you the lively sentiments of pleasure which I feel, from having seen in London the inestimable antique marbles brought by your Lordship from Greece. I can never satisfy myself with viewing them again and again ; and although my stay in this great metropolis must of necessity be extremely short, I am still anxious to dedicate every leisure moment to the contemplation of these celebrated relics of ancient art. I admire in them the truth of nature combined with the choice of beautiful forms :

every thing about them breathes animation, with a singular truth of expression, and with a degree of skill which is the more exquisite, as it is without the least affectation of the pomp of art, which is concealed with admirable address. The naked figures are real flesh, in its native beauty. I esteem myself happy in having been able to see these masterpieces with my own eyes ; and I should be perfectly contented with having come to London on their account alone. I am persuaded therefore that all artists and amateurs must gratefully acknowledge their high obligations to your Lordship, for having brought these memorable and stupendous sculptures into our neighbourhood. For my own part I give you most cordially a thousand thanks ; and,

I have the honour to be,

&c. &c. &c.

CANOVA.

MEMOIR
ON THE
SCULPTURES
WHICH BELONGED TO
THE PARTHENON
AND TO SOME OTHER EDIFICES
OF
THE ACROPOLIS,
AT ATHENS.

READ AT A PUBLIC MEETING OF THE TWO CLASSES OF
THE ROYAL INSTITUTE OF FRANCE,
IN THE YEAR 1815.



MEMOIR
ON THE
SCULPTURES OF THE PARTHENON.

§ 1. GENERAL OBSERVATIONS.

THE most celebrated collections of Europe contain scarcely any of those monuments of sculpture, of which the classic authors have given us an account, as being in general estimation among the ancients.

I believe the Laocoön is the only exception that can be made to this remark. Some ingenious conjectures have, indeed, enabled us to identify the copies of a small number of masterpieces of the great

statuaries ; but the hope of seeing the originals appeared to be lost for ever.

But in viewing the marbles which the Earl of Elgin has removed from Athens to London, the connoisseur is perfectly certain that he is contemplating a variety of those valuable works, which, having been imagined and directed by Phidias, and even executed in part by his chisel, were for more than seven hundred years the admiration of the ancient world ; and which, in the time of Plutarch, that is, in the age of Trajan, were regarded as imitable for their grace and their beauty ; *μορφῇ δ’ ἀμιμητα ἐργα καὶ χαριτι.**

In fact, from the testimony of this historian, we cannot doubt that the sculptures which adorned the Parthenon were the productions of this celebrated artist, to whom Pericles had chiefly confided the execution of these sublime works, and under whom a number of other artists of

* Plut. Peric. § 13.

extraordinary merit also exercised their talents ; such as Agoracritus, Alcamenes, and Colotes.

Pausanias, in his description of the Parthenon of Athens, unites the account of the sculptures which adorn the tympans of the two pediments of the temple, with that of the colossal Minerva of ivory and gold, without mentioning the artist, because he supposes him universally known.*

If it were imagined that Phidias devoted himself exclusively to the *toreutic* art, and that he employed in his works only ivory and metals, this opinion would be confuted by Aristotle, who distinguishes this great artist by the appellation of *σοφος λιθουργος*, a skilful sculptor of marble, in opposition to Polycletus, whom he calls simply a statuary, *ανδριαντοποιον*, since this latter artist scarcely ever employed his talents except in bronze.† In fact, several marble statues of Phidias were known to Pliny, who might even

* L. I. c. 24.

† Ethic. Nicom. L. 6. c. 7.

have seen some of them in Rome, since they had been removed to this city: and the most famous work of Alcamenes, the Venus of the Gardens, had only, as it was said, acquired so high a degree of perfection, because Phidias, his master, had himself taken pleasure in finishing with his own hand this beautiful statue of marble.*

When we read, in Winckelmann's History of Art,† that the fine style in statuary only commenced under Praxiteles, and that the method of managing draperies in sculpture, before his time, was very simple, we might easily form too unfavourable an idea of the masterpieces of Phidias, although in reality the same antiquarian, on another occasion, in attributing sublimity of style to this artist,‡ seems to have done justice to his transcendent merit.

* Pliny, H. N. L. 36. § 4. n. 3.

† Winckelmann, *Storia delle Arti*, L. 8. c. 2. § 6. and c. 3. § 2.; L. 9. c. 2. § 20. and c. 3. § 17. of the Italian translation, Rome 1783, 4to.

‡ Winckelmann, Ib. L. 8. c. 2. pr.; L. 9. c. 2. § 8.

A sight of the collection of Lord Elgin is calculated to give us a greater and more complete idea of his talents, which is also more conformable to the testimonies of ancient authors, who had admired his works, as exhibiting the greatest possible perfection of the art: *nothing is more perfect*, says Cicero, *than the statues of Phidias* ;* *his figures*, he adds elsewhere,† enchant the spectator at the first glance. According to Demetrius Phalereus, a contemporary of Praxiteles, the magnificent style was united, in the works of Phidias, to the most exquisite delicacy: *το μεγαλειον και ἀνριθες ἀμα.*‡

* Orator, § 2. Phidiaē simulacris nihil perfectius.

† Brutus, § 64. Phidiaē signum simul adspectum et probatum est.

‡ De elocut. § 14. Pliny has done homage to the same qualities in Phidias by the following expressions: *So much has been said cursorily respecting an artist who can never be sufficiently praised, in order that it may be understood, that his magnificent genius extended its influence even to the smallest parts of his works.* Hæc sunt obiter dicta de artifice numquam satis laudato, simul ut noscatur illam magnificentiam æqualem fuisse et in parvis.—H. N. L. xxxvi. § 4. n. 3.

If the art of sculpture was indebted to Praxiteles for any new attractions, it was, therefore, rather in the refinements of the graceful than in that which is properly called the beautiful style. Perhaps he had given to the heads of his figures, particularly to those of his women, a more delicate and a more seductive air ; but the art of the statuary had already reached the limits of its perfection in the age of Pericles.

An amateur, accustomed to the examination of the masterpieces of antiquity, will easily recognise in the detached sculptures of the Parthenon, and particularly in the parts of those statues which have been least injured by time, the grand and learned style of the Laocoön, the Torso, and the Hero in combat, called the Gladiator : the same ability in the expression of the skin, the same life, inspired, if we may use the term, into the inanimate stone, the same harmony in the proportions, and the same perfection in the union of the whole work,

In the statues of females, the grace and the dignity of the postures, the richness of the draperies, and the artful adjustment of their lines and folds, equal or surpass the most complete works of this kind which have been preserved.

The fine arrangement of the compositions of the bas reliefs, the originality and the variety of the motions represented, and the taste and meaning of the flattened figures, which appear in the sculptures forming the exterior frize of the walls of the *cella*, place these productions of art above all other bas reliefs in existence.

After these general considerations, I shall endeavour to distribute all these monuments according to their respective places, to indicate as far as possible the subjects represented by them, and to examine their peculiarities, in their relations either to the history of the art, or to literature and philology.

§ 2. SCULPTURES OF THE TYMPANS OF THE PARTHENON.

Since the discovery of the statues which ornamented the pediments of the temple of Jupiter Panhellenius, in the island of Aegina, it is less surprising to find that all the figures which filled the two tympans of the Parthenon were in alto rélief and detached from one another. In fact, the terms in which Pausanias speaks of these works might have led us to conjecture that they were statues.* Spon and Wheler had described them as such;† notwithstanding this, some more recent travellers, disregarding both these testimonies, and the evi-

* L. I. c. 24. ὅποσα ἐν τοῖς καλεμενοῖς ἀετοῖς KEITAI : *as many as are PLACED in the pediments.* Pausanias, in speaking of works of art, applies this verb only to statues.

† Spon, Voyage, T. 2. p. 83, ed. La Haye, 1724. 12 ; Wheler's Journey, p. 360-1.

dence of the fragments still existing, have spoken of these compositions as if they were fixed to the back ground or wall: in short, as if they were bas reliefs on a large scale.* But nobody could have supposed, before these precious fragments were taken down from their ancient situation, that they were perfectly finished on all sides, behind as well as before. This extreme care must have had some object; and I think we shall not be far from the truth, if we conjecture that these sculptures, so perfect as they were thus rendered, had been exposed to public view before they were placed in the situation which they were destined to occupy. A tradition, which Tzetzes has preserved, (Chiliad viii. Hist. 193) may be adduced in support of this conjecture:

* Chandler's Travels, ch. x. *carved in the front pediment.* He speaks, indeed, at the end of the same chapter, of these sculptures as statues; but, notwithstanding this, the French translators of his work have construed the expression quoted still more unequivocally, *figuré en bas-relief.*

he speaks of two figures of Minerva, the one the work of Phidias, the other of Alcamenes, his pupil. The master, in executing his figure, had calculated the effect for the height at which it was to be placed ; the mouth and the eyes were more excavated than would be correct in a figure intended for close inspection ; while the pupil had followed a different method. His Minerva, however, which had been preferred during its exhibition to that of Phidias, being removed to its proper place, lost a great part of its attractions : its forms, at a certain distance, appeared indistinct, and the whole effect was feeble ; that of Phidias, on the contrary, when placed in its destined situation, obtained universal approbation. It was usual, therefore, to exhibit to the public, for close inspection, the statues which were intended to be placed at a certain height. The perfect finish of the figures in question must probably be attributed to this custom :

and, besides, the interior part of the tympans may very possibly have been accessible.*

Another peculiarity, which is remarkable in these sculptures, as well as in the bas reliefs of the metopes, and even in those of the exterior frieze of the *cella*, is this, that a great number of appendages, arms, buckles, clasps, utensils, ornaments of the head, and other similar parts, were of bronze, and without doubt gilt, though the figures are of white marble. A great number of holes and grooves, cut in the parts which must have answered to the place of these appendages, exhibit traces of their existence, and even contain some remains of them.

The union of gold with white marble and ivory was much admired by the ancients. Virgil has expressed, in the first

* In the ground plan of the Parthenon some vestiges of a circular staircase have been discovered, and this must have led to the summit of the temple.

book of the Eneid (v. 592), the agreeable impression made on the sight by the judicious mixture of these materials :

Quale manus addunt ebori decus, aut ubi flavo
Argentum Pariusve lapis circundatur auro.

Like polished ivory, beauteous to behold,
Or Parian marble, when enchased in gold.

DRYDEN.

This manner of embellishing sculpture has been but rarely imitated by the moderns ; who, neglecting the testimony of experience, and reasoning upon abstract principles, have even ventured to censure it. Mr. Quatremère de Quincy has successfully defended the method of the Greeks, which was that of all antiquity, in the excellent work which he has lately published, on the polychromatic sculpture of the ancients.

WESTERN TYMPAN.

The sculptures which ornamented the western pediment of the temple had been in some measure respected by time, until the period of the attack of Athens by the Venetians in 1687. Spon and Wheler were able to admire the fine arrangement of almost the whole composition, and the Marquis of Nointel had procured drawings of it, which are fortunately preserved in the King's Library at Paris. Without the assistance of these drawings we should have been unable to form any tolerably adequate idea of this grand composition and of its subject. The attempts of Spon, Le Roi, and after them of J. Stuart, to restore it, being founded on prejudice and error, have served only to distort it, and to render it unintelligible.*

* Stuart's *Antiquities of Athens*, vol. ii. c. 1. pl. iii.; Le Roi *Ruines de la Grèce* tom. i. pl. 20. [See also

Pausanias had told us, that the subject of the sculptures, which filled the tympans of the front, was the birth of Minerva; and that the subject of those which ornamented the back pediment was the dispute of that goddess with Neptune for the possession of Attica. It was thought unquestionable by travellers, that the front of the temple was turned to the Propylæa, that is, to the west, and they inferred from this conception, that the figures, placed in the tympan which fronts the west, must be those which, according to the description of Pausanias, represented the birth of Minerva, proceeding from the head of Jupiter. What they saw, however, was not easily reconciled with this idea; but they forced the description of the ancient traveller to accommodate itself to the sculptures remaining: they accused him of want of accuracy, and they contrived restora-

Nointel's drawings in the additional volume of Stuart's Athens, lately published.]

tions of the work, which were intended to reconcile the striking contradictions, that arose from the comparison of the edifice with the description.

Stuart, however, more exact than any of his predecessors, had discovered that the entrance, and consequently the front of the Parthenon, were turned towards the east, and he had even brought this fact to a perfect demonstration ;* but he had not drawn the necessary inference from it, that the sculptures of the west tympan must have represented, not the birth of Minerva, but her contest with Neptune.

This inference, so natural, and so self evident, has been fully confirmed by the examination of the drawings, which remain, of the whole composition, and of the sculptures which crowned the west front of the temple. This examination is the work of Mr. Quatremère, whom I have just quoted, and the Academy, upon the

* Loc. cit. p. 14.

reading of the Memoir communicated by him, together with the exhibition of a bas-relief modelled in a masterly manner, and restored according to the drawings of Nointel, was convinced that the subject of the sculptures of the west pediment of the temple must have been the dispute of Neptune and Minerva, and the triumph of the goddess. This opinion deserves so much the more attention, as one of our colleagues, Mr. Barbié du Bocage, had adduced some very learned and ingenious objections against the opinion of Stuart respecting the entrance of the temple, and the consequences which were deduced from it.*

One of the difficulties, which impeded the adoption of this opinion, although its evidence was undeniable, was derived from the situation of the temple, of which the entrance was on the side opposite to the

* See a note added to the French translation of Stuart, tom. ii. p. 15.

Propylæa, that magnificent vestibule of the Acropolis, which, as well as the Parthenon, is a monument of the munificence of Pericles. I imagine I have discovered the motive for this arrangement, which appears somewhat strange at first sight. The Propylæa could only be built at the place where the rock of the Acropolis afforded a natural ascent,* and was not already covered with other edifices. The situation of the Propylæa then was prescribed by necessity. The position of the temple and of its entrance was also regulated by principles of religion, which could not be neglected. The Athenian temples, according to the ancient laws, venerated by all the inhabitants, were required to be turned to the east. The

* Pausanias, L. 1. c. 22. Ἐς δε την Ἀκροπολιν ἐστιν εἰσόδος μια· ἔτεραν δε οὐ παρεχεται, πασα ἀποτομος ούσα, καὶ τειχος ἔχουσα ἔχυρον. *There is but one entrance into the Acropolis: it affords no other, being a complete precipice, and being furnished with a strong wall.*

architects of the Parthenon avoided the inconvenience arising from these circumstances, by making the temple *amphiprostylos*, or with two similar fronts, the one to the east, which led to the temple, the other to the west, which was turned to the Propylæa, and led to the *opisthodomos*.*

With respect to the religious law which directed that the opening of the temples should be towards the east, it must have been the more rigorously observed at Athens, as the Greek nations who were derived from a different origin followed a rule exactly opposite.

Plutarch, in the life of Numa, says expressly, that the ancient *temples were turned to the east*, (§ 14.) προς ἡν τῷν ιερῷν βλεπονταί. This rule is not altogether without exception, but it is still sufficient to

* This name was given to a chamber behind the *Cella*, in which it was usual to keep the public treasure, and the valuable articles belonging to the temple.

confirm the existence of the ancient usage followed by the Athenians. Not only the Parthenon, but all their temples with which we are acquainted, open to the east. That of Neptune and Erechtheus on the Acropolis, that of Theseus in the plain, in short, even the little temple built on the borders of the Ilissus, all have their fronts to the east. From this situation of the temples it followed, that the people praying to the gods, and looking towards their temples, must always have turned to the west. Hence arose the custom among the Athenians, of burying their dead as if they were looking to the west, that is to say, turned in the same manner as they had been during their lives, when they addressed their prayers to the gods. This custom served Solon as a proof that the ancient possessors of the island of Salamis, occupied in his time by the Dorians of Megara, had been Athenians ; he caused the ancient tombs to be opened, and the dead bodies contained in them were found turned to-

wards the west, and not towards the east, as was the custom observed at Megara. This is what the “ sage of Athens” had expressed in verse ;

Oι φθίμενοι δερχονται [ἐς] ἡελιον δυνοντα.

The dead are turned towards the setting sun :

and what Plutarch has repeated in prose, (*Solon*, §. 10.) θαπτουσι [δε] Μεγαρεις προς ἐω τους νεκρους στρεφοντες, Ἀθηναιοις δε προς ἑσπεραν : at Megara the dead are buried with their faces turned to the east ; at Athens to the west.

We may conclude from this fact that the contrary precept given by Vitruvius, (L. 4. c. 5.) ; *signum quod erit in cella spectet vespertinam coeli regionem . . . ut qui adierint ad aram . . . spectent ad partem coeli orientis, et simulacrum quod erit in uede* : That the statue in the Cella should be turned towards the west, in order that persons approaching the altar should look towards the east, and at the same time towards the image in the temple: that this precept, I say, was applicable to the

rites of the Megarians and of the Doric nations to which the Romans seem to have belonged, and that consequently the Athenians must have been so much the more zealous in following the contrary custom, as it was connected with their earliest origin, and distinguished them from the other nations of Greece, and principally from those who were derived from the Dorian race, such as the Megarians, and the Lacedaemonians, with whom Athens was the most frequently at war.*

Although the ideas and the facts, which I have here developed, leave no doubt whatever respecting the subject of the sculptures which Phidias had placed on the western pediment of the temple, the lovers of antiquity will still see with pleasure, that all the fragments taken from this pediment confirm the opinion which has

* The disposition of the Athenian temples was in this respect the same as that of the tabernacle of Moses, and of the temple of Solomon. Exod. ch. 26, 27.

been stated, and illustrate several of the details of it.

No. 1. This fragment is the upper part of the torso of the figure of Neptune, which is the principal one of the whole composition. In the time of Spon and Wheler it was almost entire. Its majestic head, which is now destroyed, might have been taken for that of Jupiter. The prejudice, of which we have already spoken, had caused this colossal statue to be mistaken for that of the father of Minerva. Mr. Quatremère de Quincy, in the Memoir which we have quoted, was the first to recognise it as a Neptune. The god, who by a stroke with his trident had caused a stream of sea water to spring from the dry rock, seems to be retiring, astonished and conquered by the prodigy which has just been exhibited by the goddess his rival, who by striking the earth with her spear has caused it to produce an olive tree.

The remains of the figure enable us to estimate its whole height at twelve English feet; the style of the sculpture is truly sublime: in the parts which have suffered the least injury, the surface of the marble expresses the flexibility of the flesh; and some veins seem to be distended beneath the skin. The suppression of the appearance of these vessels, in figures of a firm and muscular character, when they represent divinities, is therefore an innovation which characterizes the manner of a later age. Perhaps the method was introduced by Praxiteles. In fact, the veins do not appear in the torso of Apollonius, which represented Hercules deified: and this Athenian artist flourished about the end of the seventh century of Rome.*

The fine Pentelic marble, of which it is formed, is subject to weather, when it is exposed for ages to the vicissitudes of the atmosphere. The sculptures placed in the tympans of the Parthenon could not be

* Museo Pio-Clementino, VII. p. 97.

sufficiently sheltered by the projection of the pediment: the salt effluvia of the sea may also have contributed to the deterioration of their surfaces. The combination of these causes explains, in a manner sufficiently probable, why the back is in better preservation than the anterior part of the chest. The injuries of time, which have destroyed many of the minuter beauties of the work, have not been able to impair the fine effect of the whole.

The *chest of Neptune*, distinguished by Homer* as the most imposing part of his form, is still admirable in the work of Phidias.

No. 2. Minerva, having been victorious in the dispute, appears by her attitude disposed to resume her place in her chariot. I had recognised her in the drawing of Nointel, principally by her Aegis, which descends in the form of a scarf from her right shoulder, and of which the circum-

* Il. b. 2. v. 479. Στερνον δε Ποσειδαωνι.

ference is notched, so as to form prominent angles at equal distances, as is usual in the finest statues of this goddess. Mr. Quatremère was of another opinion: he thought that he discovered in this figure the victory that was going to crown the daughter of Jupiter. His conjecture was supported by the description of Spon, but was contradicted by the drawing: at present the colossal fragment of the statue of Minerva has decided the question: the Aegis cannot be mistaken; each point of its angles is pierced by a hole intended to receive, in gilt bronze, the precious drops or fringes which, according to the description of Homer, ornamented this piece of armour: * the same poet tells us, that the head of the Gorgon was attached to the middle of the Aegis; † and in the middle of the Aegis we still find a hole, by which this attribute was fixed to it. The proportions of this draped fragment are

* Il. b. 2. v. 448. † Il. b. 5. v. 741.

nearly the same with that of the Neptune. These two principal figures, which occupy the centre of the composition, and consequently the most elevated part of the pediment, must have been taller than the rest ; and what leaves no manner of doubt relative to the figure of Minerva, the half mask of the goddess was found on the floor of the same pediment ; its eyes having been excavated, in order for the insertion of globes of more costly materials, as Phidias himself had done in the colossal statue of the goddess placed in the temple : and a furrow, which forms the limit of the forehead, shows the line of contact with the helmet of gilt bronze, which covered the head.

No. 3. The third figure, as far as can be judged from the fragment which remains, consisting of the torso and a part of the thigh, was that of Victoria Apterous, (*without wings*) who drove the chariot of the

goddess, and who seemed to approach her in order to receive her in it. Her proportions are scarcely less than those of the two principal figures of Neptune and Minerva; but though placed on a car, her head was less elevated than those of the former, because of the posture of her body, which is a little bent. The same attitude is also remarked in another figure of Victory, introduced in the frize of the Parthenon, and driving a car, as well as this figure. It is engraved in the 20th plate of the first chapter of the second volume of the Antiquities of Athens by Stuart: the original is at present in Lord Elgin's collection. These two figures not only resemble each other in attitude and in situation, but both of them are remarkable for a broad belt which confines the tunic. This drapery seems to adhere to the body, and shows all its forms. The belt is found on many other figures of Victory.*

* Bonarroti Medaglioni, p. 67, 328.

If Phidias has not given wings to this statue, as he did to another of the same goddess which was placed on the eastern pediment, it is because he here wished to represent the Victory without wings, who was worshipped at the entrance of the Acropolis, and which was probably an emblem or an omen of the duration, and the stability, which the prayers of the people and of Pericles wished to ensure to the power of their country.

No. 4. The fourth figure of this pediment, that which occupied the left angle, is, in my opinion, the most admirable of the whole collection. I apprehend that it represents the Ilissus, the god of the little river which runs along the south side of the plain of Athens. As the subject of the composition is the dispute for the territory of Attica, the river which waters it is not foreign to this subject. It is thus that the Alpheus and the Cladeus, rivers of Elis,

occupied the angles of the principal tympan of the temple of Olympia.* This personage, half reclined, seems, by a sudden movement, to raise himself with impetuosity, being overcome with joy at the agreeable news of the victory of Minerva. The momentary attitude, which this motion occasions, is one of the boldest and most difficult to be expressed that can possibly be imagined. He is represented at the instant when the whole weight of his body is going to be supported by the left hand and arm, which press strongly on the earth, on which the left foot also rests. This motion causes the whole figure to appear animated ; it seems to have a life which is found in very few works of art. The illusion is still more strengthened by the perfect expression of the skin, which, in several parts of this statue, thanks to its situation and position, has been better preserved than any of the

* Pausanias, b. 5. c. 10. n. 2.

others, and which one would be tempted to call perfectly flexible and elastic. If the fragment of a head, with its hair in disorder and bound with a cord or *strophium*, could, as a great artist supposes, be fitted to this statue,* there would not, perhaps, be a more striking work among all the remains of Grecian sculpture.

Before we take a view of the right side of this tympan, as it is represented in the drawing of Nointel, it will be proper to remark, that the two figures sitting on the earth, and formerly placed near the Ilissus, which Spon has mistaken for those of Adrian and Sabina, immediately followed the figure which we have just examined; and they have remained in their proper places. According to the drawing† already mentioned, I conceive that they represented Vulcan and Venus. I consider this

* This head, which is in the collection, agrees perfectly in its proportions with the figure in question.

† These figures are also engraved in in Stuart, pl. 9. vol. 2. ch. 1.

god of artists as distinguished by his cap, which is his proper characteristic: his round beard was probably the cause of Spon's mistaking him for Adrian, whose features have besides a great resemblance to those of ideal personages. Venus I recognise by another character which is found in all her figures when they are draped: this is the opening of the tunic towards the left shoulder, so as to show the bosom. I had long since remarked this distinction, and I have spoken of it more at large on another occasion, from the authority of Apollonius Rhodius, and from the comparison of a great number of monuments of every kind.*

With respect to the restoration of the sculptures of the Parthenon, which is supposed by some to have taken place under Adrian, besides the want of all authority for the opinion, it is supported by nothing like probability. Not only the silence of

* Museo Pio-Clementino, t. 3. p. 9, 78.

Pausanias seems to refute it, but the testimony of Plutarch even excludes its possibility. In his time, and he was a contemporary of Adrian, these works of Phidias *had still all the splendour and all the freshness of novelty*: ἀκμῇ δε ἐκαστον ἔτι νυν προσφατον ἔστι, καὶ νεουργον.*

The left side of the tympan contained, as far as I can conjecture, the mythological personages supposed to be favourable to Minerva: on the other side were the representations of all those who were in the interests of Neptune; Amphitrite borne on her dolphin, Palæmon, Leucothea, and Latona, distinguished by the two children who are on her knees; a group of which a fragment still exists in Lord Elgin's collection. Latona and her children having taken the same side with Neptune in the Iliad, the authority of Homer had without doubt induced Phidias to represent these

* Pericles, § 13. Stuart has made nearly the same remark.

divinities as taking part with the rival of Minerva.

No. 5. The torso of a god or a hero, of which the back only is covered with a drapery, belonged to one of the groups of this pediment; but as there remains no symbol to determine his character, it is impossible to ascertain either the place that he occupied, or the personage that he represented. If this fragment was a part of the figure which is seen in the drawings of Nointel, near the car of the goddess, we might conjecture that the statue represented Cecrops, the native hero of the Athenians, whom they revered as a god, and who had borne witness, before the assembly of the divinities, to the prodigy wrought by Minerva.*

With respect to the merit of this fragment, I must observe, that although the fore part of the body has suffered mate-

* Apollodorus, b. 3. c. 14.

rially, we may still observe in it the traces of that noble and grand style which was the unfailing stamp of the works of Phidias.*

EASTERN TYMPAN.

The middle part of the composition was not in existence at the period when the Marquis of Nointel procured his drawings of these invaluable relics: and all the remainder is at present in the collection of the Earl of Elgin.

No. 1. Beginning from the left of the spectator, the first object that we remark is the upper part of the figure of Hyperion† rising out of the waves of the sea, with his car, which brings back the day. The plinth represents the waves: they are

* Το σεμνον και μεγαλοτεχνον και ἀξιωματικον. Dionysius Halicarnassensis de Isocrate, p. 95. Edit. Sylburg.
The lofty and magnificent and dignified.

† Progenies Chiae clara. Catullus, Coma Bérenices, v. 44. *The splendid offspring of Chia, [or rather Thia, whom Apollodorus makes the mother of Aurora.]*

executed with care, although they must have been invisible, except to the curious who ascended into the tympan. The head of this Titan is broken off: there remains a part of the neck and the shoulders: his arms, which are elevated and muscular, but without hands, are in the attitude of holding with some effort the reins of the four impetuous coursers harnessed to his car. This fragment, which possesses great breadth and dignity of execution, may be compared, for the grandeur of the style, to the torso of Apollonius.

No. 2. The heads of the two horses which rise from the sea, in which the car of the Sun is still plunged, seem by the truth of their expression to neigh with impatience. The parts of the surface, which have not been destroyed, are executed with the greatest possible delicacy.

No. 3. The fourth piece of sculpture is

the whole figure of a young god ; it only wants the hands and the feet ; it is half reclined on one of the rocks of Olympus, which is covered by a lion's skin, and by a wide drapery. The whole effect of this figure, the surface of which is considerably impaired, is at first sight enchanting, on which ever side we view it, from the harmony of all its parts, the nobility of the outlines, and the grace of the attitude. The air and the lines of the countenance remind us of the young head of Hercules engraved by Gnoeas, the masterpiece of the lithoglyptic art.* It is thus that these remains of the sculptures of Phidias make us acquainted with the source, from which several celebrated artists of antiquity derived the first idea of their masterpieces which have reached us. We shall resume this remark in speaking of the bas reliefs ; at present I shall observe, that this sort of agreement of the head of this figure, with

* Stosch Pierres antiques gravés, pl. 23.

that of the young Hercules which I have mentioned, adds to the probability of a conjecture, which the strong and square structure of the limbs, as well as the lion's skin, had already suggested to me: I conclude, therefore, that this personage is probably Hercules.

I know that objections may be raised against this opinion from the testimony of Pausanias, who informs us that *all the figures of this pediment related to the birth of Minerva* :* now this demi-god, the son of Alcmene, was not yet born himself, at the time of this mythological nativity; but the objection will fall to the ground, if we consider that the religion of the Greeks acknowledged another Hercules, born on the Ida of Crete, and more ancient than the Theban, more ancient even than Jupiter, whose infancy he was supposed to have protected, in common with his brothers

* B. l. c. 24. 'Οσα ἐν τοῖς καλουμένοις ἀετοῖς κείται,
ΠΑΝΤΑ [ἐς τὴν] Ἀθηναῖς ἔχει γενεσιν.

the Dactyli.* This god, as well as his imitator who bore his name, had been engaged in clearing the earth of monsters : and in the allegories of the remotest ages, he had been made an emblem of the sun :† this must, without doubt, have been the motive of the sculptor for placing him in full view of the chariot which was the bearer of day. We know also, from other sources, that the Idaean Hercules had statues and altars in several cities of Greece.‡

No. 4. The following group is not less admirable : it represents two goddesses sitting by each other on separate seats. These seats are cubical, without any backs, and ornamented with some mouldings ;

* Respecting this more ancient Hercules, who had taken care of Jupiter in his infancy, and who had fought for him against the giants, see Pausanias, b. 5. c. 7, and Apollodorus, b. 1. c. 6.

† Orpheus, Hymn 11.

‡ Pausanias, b. 8. c. 31. b. 11. c. 27.

instead of cushions, they are furnished with carpets folded several times, and so admirably are they imitated, that we may follow the developement of all their folds. Of these two figures, that which is on the right is less than the other, and rests her left arm with much grace on her neighbour's shoulder. The heads of these statues are lost, the rest is in pretty good preservation ; the happy invention of their attitude, the elegance of their proportions, and the arrangement and execution of their draperies, leave us nothing to desire, either in point of good taste or of refinement. This colossal group was one of the most finished works of the pediment. I believe that it represented the two great goddesses, whose worship and mysteries were so celebrated in Attica, Proserpine and her mother Ceres.

No. 5. The draperies of the following figure are of a more simple composition,

but they exhibit in an admirable manner the rapid motion of the goddess, who seems to be running towards the left. The head and the arms are lost, but the remainder of the figure is sufficient to render it probable that it represents Iris.

The messenger of the gods is going to proclaim to the ends of the earth the prodigy which she has witnessed upon Olympus. The light and fluttering cloak, which is filled by the wind, and raised above her shoulders, is one of the usual attributes of this mythological personage.*

All the figures belonging to the centre of the composition, the principal of which represented Minerva in complete armour, proceeding from the head of Jupiter, had disappeared from time immemorial : it

* See in the miniatures of the Vatican Virgil the figure of Iris exciting Turnus to war, b. 9 of the *Æneid*; and in the bas reliefs which represent the fall of Phaëton, the figure, of which the floating drapery describes a bow above her head. (Winckelmann *Monumenti inediti*, N. 43; Maffei *Museum Veronense*, p. LXXI.)

only remains for us to examine those which filled the angle to the right, and which are in more or less perfect preservation.

No. 6. The chariot of Night, sinking into the ocean, at the same moment that that of the Sun was rising in the east, terminated the composition on this side. Euripides, the contemporary of Phidias, describing in his Ion the rich hangings of the pavilion of Delphos, supposes that the car of Night was in the middle, while the Sun was plunging into the sea on the western side, and at the opposite end Aurora was rising from the waves.*

The head of one of the horses of Night is preserved in the Collection. Those travellers, who had mistaken the entrance of

* Ion, v. 114. In some ancient bas reliefs executed at Rome, the Sun rising and the Night sinking under the horizon have been represented at the opposite ends of the same composition. See Ficoroni Roma antica, p. 115. Two medallions, placed at the sides of the Arch of Constantine, exhibit also similar subjects.

the Parthenon, supposing that the sculptures of this tympan were intended to represent the dispute between Neptune and Minerva, had fancied that they had found in this fragment the head of a sea horse.* This head is of the finest possible workmanship, and its surface has been very little injured. We observe in it that admirable expression of life, which great artists only are capable of bestowing on their imitations of nature. It is this that was admired in Martial's time, even in the fishes modelled by Phidias :—*Adde aquam, natabunt.*†

No. 7. The group immediately following is one of the most remarkable in the collection. Two goddesses are represented in it, the one sitting, the other half reclining on a rock. All that we have said respecting

* Spon, L. c. vol. 2. p. 87; Wheler, L. c. p. 361.

† B. 3. Ep. 35. Give them but water, they will swim away.

the grace of the attitudes, the art and the delicacy of the draperies, which are so much admired in the two figures of No. 4, must be applied to this group, which is, if possible, still more admirable: but unhappily it is not less mutilated than the former, both the hands and the heads being wanting.

No. 8. Before I hazard any conjecture respecting these figures, I must mention a third which was near them, as is seen in the drawing of Nointel. The merit of this figure, which has been still less spared by time, is not inferior to that of the others. We observe in the folds and the lines of the draperies, for this figure is draped, and represented a goddess: we observe, I say, that variety which gives so much pleasure to the spectator by the imitation of nature, and which announces the fertility of the genius of the artist.

These three goddesses, in my opinion,

are the Fates. They presided, according to the Greek mythology, over birth as well as over death; they were the companions of Ilithyia, the goddess of childbirth, and they sang the destinies of the new born infants.* We see, on an ancient patera, one of the Fates present at the birth of Bacchus, who is produced from the thigh of Jupiter, as Minerva is imagined to have been from his head.†

The half reclining figure, representing one of the Fates, affords, if we may so express it, the companion to the Hercules of the left side. We have remarked the relations which this god bore to the Sun; and the Fates were the daughters of Night.

No. 9. A goddess of the family of the Titans, like Iris, and like her, light in her

* Homer's *Odyssey*, b. 8. v. 198. Pindar's *Olymp.* Od. 5. v. 72; *Nem.* Od. 7. v. 1; Spanhem. ad Callimach. Hymn. Dian. v. 22.

† See, in my work on the Museo Pio-Clementino, plate B, (marked by the engraver's mistake A) p. 99.

form, Victory, the Nice of the Greeks, occupied the corresponding place on this side. This figure does not appear in the drawings of Nointel, but it has been found thrown down on the floor of the pediment. The torso, for the rest is lost, has an expression of action which cannot be mistaken ; her draperies and her girdle have a remarkable resemblance to the girdle and the tunic of the Victory without wings, who leads the car of Minerva in the western pediment. But the characteristic emblem of the figure which we are examining has not entirely disappeared : the holes in which the wings of gilt bronze were to be fixed, are still observable. Victory has seen the birth of the warrior virgin who was to be her inseparable companion, and she is starting up in an excess of joy.

Here, then, we have fourteen specimens of sculpture in alto relievo, completely finished on all sides, taken from one of the most celebrated compositions of Phidias,

all perhaps the works of his hands, and certainly all at least conceived and directed by him, which have been saved from the approaching destruction, that a very well informed traveller had foretold as impending over them.* In their new situation, in the midst of an enlightened nation, particularly disposed to afford encouragement to sculpture, they will rouse the talents of the young artist to exertion, and will direct him in the road which leads to perfection in his art. We have only to regret that the noble idea, which induced Lord Elgin to rescue them from the daily ravages of a barbarous nation, was not entertained a century and a half earlier by some rich and powerful amateur.

* Chandler's Travels in Greece, c. 10. p. 50. It is to be regretted that so much admirable sculpture, as is still extant about this fabric, should be all likely to perish, as it were, immediately, from ignorant contempt and brutal violence. Numerous carved stones have disappeared ; and many lying in ruinous heaps moved our indignation at the barbarism daily exercised in defacing them.

§ 3. EXTERIOR FRIZE OF THE CELLA.

One of the richest ornaments, with which Phidias had embellished the outside of the temple, was, without doubt, that uninterrupted series of bas reliefs which was erected round the *Cella*, at the height of the frize of the Pronaos, immediately below the ceiling of the porticos.* This situation, affording to the work only a light which may be called secondary, since it only arrived after passing through the intercolumniations of the order, has prescribed to Phidias the manner in which he has executed his figures.

In order to avoid the shadows which a projecting object might have thrown on another, instead of raising the figures from the back ground by a prominence amounting nearly to half their natural thickness, he has only allotted to them a small part

* See Stuart's Athens, vol. 2. ch. 1. pl. 4, 6.

of this relief, although he has arranged them on two distinct surfaces. The order and judgment with which the whole work has been executed, and the skilful harmony with which the artist has proportioned the prominences of each object, do not allow us to feel the want of roundness and relief of the figures, which are distinctly perceived, even at a distance, without any shadow that might render the details of their forms less observable. The genius of Phidias has found means to preserve in his subject, notwithstanding the immense extent of the space which he had to fill, a perfect unity and an exact agreement. He has represented, round the temple, the march of a sacred procession. Since these marches or processions were composed of persons of every age and sex, since men on horseback were admitted, and victims were led along in them ; a subject of this kind afforded to an artist all the variety that he could desire for the

display of his talents : and since these processions had been instituted in honour of the gods, the poetical imagination of Phidias seized this idea, in order to ennable his composition still more by the representation of their images. The processions moved on to the temples which they surrounded,* singing hymns, and accompanied by the harmonious sounds of religious music ; nothing, therefore, could be more proper to be represented on the walls of the Parthenon of Minerva than this solemn procession, which at the time of the great Panathenaea, at the end of every four years, marched towards this temple, carrying with it the sacred veil or *peplum*, which was to be suspended before the goddess.†

* Xenophon de magistr. eq. c. 3 ; Heliodor. Aethiop. b. 1. p. 18. Ed. Bourdelot.

† Meursius Panathenaea, c. 17. in the 7th volume of Gronovius's Thesaurus ; Barthelemy Voyage d'Anacharsis, ch. 24.

EASTERN FRIZE.*

No. 1 and 2. The part of the frize that was seen above the great eastern gate, which constituted the principal entrance of the temple, offers to the spectator five figures, which are sufficient to determine the subject of this grand composition. No. 1. We see on the left a priestess,† probably the queen‡ or the wife of the Archon, who, having the superintendance of the religious rites and solemnities, took the name of *reigning Archon*. This priestess is in the act of receiving from two Canephori, or bearers of the sacred baskets, the articles serving for the rites of the

* Stuart's Athens, vol. 2. ch. 1. pl. 22 . . 26, 30. C.

† Stuart, vol. 2. ch. 1. pl. 24, 30. C.

‡ See the authorities adduced by Potter, Archaeologia Graeca, b. 1. c. 12. We might also recognise in this figure one of the two principal priestesses of Minerva, perhaps the one who was called Κοσμω (Cosmo), a name derived from the arrangement of the sacred articles intrusted to her care. Meursius Lect. Atticae. b. 4. ch. 11.

sacrifice, which they are bearing on their heads, and which are covered with a veil.* One of the Canephori has a torch in her hand ; the other a scroll unrolled, on which is supposed to be written the hymn to Minerva, which these virgins sang in their religious processions. We find also on other monuments of sculpture Canephori having rolls in their hands.† And I ima-

* These round and wide baskets, *Lata canistra*, as Ovid calls them, (Fast. II. v. 650.) were frequently used in the Grecian ceremonies, as we may convince ourselves by the inspection of a variety of remains of ancient art, and among others by that of the terra cotta published by Winckelman, Monum. ined. N. 182. I do not think it necessary to seek for the explanation of these figures in the mysterious Canephori of Minerva Polias, of which Pausanias speaks, L. I. c. 27. The Scholiast on Aristophanes, Pax, v. 948, tells us the nature of the articles contained in these baskets.

† Such was a Canephorus of the *Villa Negroni* in Rome, the companion of that which has been removed to the British Museum, in the collection of Mr. Townley. These statues represent Canephori of Bacchus : the canisters which they carried on their heads were in the form of vases, and were of gold or silver ; the figures themselves were richly ornamented. See Spanhem. ad Callim. Hymn. in Cer. v. 128. p. 733, 734.

gine that the name of *Prosodes* ($\pi\varrho\sigma\omega\delta\omega\iota$), which was given to certain hymns, was derived from the custom of singing them *on the way* ($\epsilon\nu\delta\omega\iota$) to the temples of the gods. The ancient authors have not neglected to remark this custom in the procession of the Panathenaea;* and they inform us that the Canephori were chosen from among the virgins born of the most noble families.†

No. 2. On the right of the spectator, and on the left of the priestess, is a person covered with an ample drapery, who is perhaps the reigning Archon ;‡ he is receiving from the hands of a *young man*, ($\epsilon\varphi\eta\beta\omega\varsigma$) *ephebus*, a great piece of cloth,

The caryatid Canephori of the *Villa Albani* in Rome, the work of Criton and Nicolaüs, both Athenians, are imitations of the same models.

* Heliodor. Aethiop. b. 1. p. 18.

† Hesychius and Harpocration, in *Ka\m{η}φο\g{o}\iota*.

‡ This Archon ($\Beta\sigma\iota\lambda\epsilon\omega\varsigma$, *king*), according to the Scholiast on Aristophanes, Acharn. v. 1222, had the superintendance of the sacred processions and sacrifices.

folded in a square form; its numerous thicknesses resembling the leaves of a book.* In this piece of cloth I apprehend that I recognise the *peplum*, the great veil embroidered with historical subjects, which was only renewed at the epoch of the great Panathenaea, and which was carried from the Ceramicus to the temple of the Pythian Apollo, suspended to the mast of a vessel, which by means of secret mechanism was made to slide on the way, and constituted the principal ornament of the procession.†

When the procession had arrived at

* Stuart, pl. 23, 30.

† Meursius Panathen. c. 17, 19. I shall take this opportunity of correcting a passage of Philostratus (*Vita Sophist. b. 2. Herodes, § 5.*) which relates to this ceremony: it is there said of this *ship* (*ναυς*) that it *glided on subterraneous machines*: ὑπογαιοῖς μηχαναῖς ὑπολισθαινουσαν. We must clearly read ἐπιγειοῖς, “*sliding*” on the ground. In this manner the relation of Philostratus may be reconciled to that of Heliodorus (*Aethiop. loc. cit.*) ναυς ἐτι γῆς τεματειν; *conducting ships on dry land*; to the Scholiast of Aristophanes, *Pax. v. 418*: ναυς ἐτι γῆς ταλει, *a ship sailing on land*, and to common sense.

the appointed place, the *peplum* was detached from the mast, and carried, without doubt folded up, into the temple, where it was substituted for the former *peplum*, which for four years had served as a curtain before the colossal statue of the goddess.

The young Athenian has no other garment than a chlamys: these chlamydes, according to the testimony of the ancient authors, as far down as the time of Herodes Atticus, that is, in the age of the Antonines, were black.*

No. 1. On each side of the two groups, which we have described, and which occupied the centre of the composition, we see six seats, making twelve in the whole, on which are seated various divinities and deified heroes. The god placed on the seat which is nearest to the Cane-phori, and most ornamented, is doubtless

* Philostratus, loc. cit.

Jupiter.* The seat is properly a throne, of which the arms are supported by winged sphinges, as in the throne of Olympia, and other seats of the statues of Jupiter.† The outlines of the beard and the form of the drapery are similar to these which are remarked in other images of the king of the gods.‡ Close to him is seated a goddess, whose head is covered with a veil, which she appears to be arranging with both her hands, in an attitude full of grace. We should suppose her intended for Juno, if we did not observe behind her seat the figure of a winged Victory, which informs us that the goddess sitting in it is Minerva, the daughter of Jupiter, who shares all the

* Stuart, pl. 24, 30.

† Admiranda, tab. 28; Zoega, Bassirilievi di Roma, T. I. v. I.

‡ The enormous projection of the sole of the shoe of the left foot of this figure (Stuart, pl. 24) had suggested the opinion that it might represent Vulcan. Now that we have the original marble under our eyes, we may convince ourselves that this supposed sole or sandal is only the lower margin of the frize, which is broken at this part.

honours of her father,* and who occupies the first place after him. She is not here in the habit of a warrior; it is the peaceful Minerva, the goddess of knowledge, such as I have observed her elsewhere on other monuments of Grecian art.†

No. 3 and 4. On the left of the spectator, four other seats, equally simple and of the same form, follow that of Minerva;‡ on the first is seated a young god, who, with his hands clasped in each other, is raising his right knee as if to place it on the other. We observe the same attitude in the reposing Mars of the *Villa Ludovisi* in Rome.§

The resemblance of the posture of several of the figures of the Parthenon to that

* Callimachus Hymn. in Lav. Pallad. v. 133: Aristides in Minerv. p. 10. Ed. Jebb; Horace Carm. b. 1, ode 12, v. 19.

† Museo Pio-Clementino, v. 5. pl. 26.

‡ Stuart, pl. 25, 30. C.

§ Maffei *Statue di Roma*, pl. 66, 67.

of several celebrated antique statues, which are still in existence, demonstrates the admiration in which these works of Phidias were held throughout the schools of Greece, and exhibits to us the spirit of imitation which pervaded these schools, by means of which the artists of this nation successively surpassed each other, and for six centuries never departed from the path of true beauty, either in theory or in practice. To confirm this remark, I shall point out some of the imitations to which I allude.

In the western pediment, towards the southern angle of the tympan, we observe, in the drawings of Nointel, a sitting figure which answers to the Ilissus on the opposite side, and probably represents the god of Colonus, or of some other mountain of Attica.* The posture of this statue is

* A sketch of this drawing may be found in the French translation of Stuart's work, published by Mr. Landon, vol. 2. ch. 1. pl. 15. f. 1. Neptune had a temple on the hill called Colonus Hippius, Colone, (Pausanias, b. 1. ch. 30.)

nearly the same with that of the torso of Apollonius, the Athenian, which has been so often mentioned.

On one of the Metopes we see a Centaur, with his hands tied behind his back, of which the torso and the action of the head seem to have been imitated by Aristeas and Papias in the oldest of their centaurs.*

On this same frize we find twice repeated the posture of the Jason, formerly called the Cincinnatus, of the gallery of Versailles.†

We may also trace in it that of the colossal statues of the Quirinal palace, once almost exactly similar ; and a second time repeated with some slight differences.‡

It is evident, therefore, that these productions of the age of Pericles have served

* Stuart, vol. 2. ch. 1. pl. 10 ; Museo Capitolino, vol. 4. pl. 13.

† Stuart, vol. 2. ch. 1. pl. 30. A. Maffei *Statue di Roma*, pl. 70. See also the Musée Français, 51st Livraison.

‡ Stuart, pl. 18, 30. A ; Maffei, pl. 11, 13.

as models for the later artists of the Athenian school.

But, to return to our subject; I am not disposed to believe that the figure, which resembles the Mars at rest, actually represents this god on the frize of the Parthenon. Besides the absence of the usual attributes, its place by the side of Ceres makes me rather inclined to conjecture that it is Triptolemus, the hero of Attica, dear to the goddess of Eleusis, who instructed mankind in the cultivation of corn, and contributed, as well as Bacchus, to the civilisation of barbarous nations. With respect to Ceres, it appears to me indubitable that she occupies the seat on the right of Triptolemus: her head is crowned; she is distinguished by a large torch; and I cannot possibly conceive how Stuart could be so far mistaken, as to take this figure for that of Jupiter, and the torch for a thunderbolt.*

* Stuart, pl. 25. It is easily seen, by examining the marble, that the torch had some ornaments of bronze attached to it.

No. 4. Two other young divinities occupy the two neighbouring seats;* they are seated in contrary directions; but the one which is placed opposite to Ceres turns his head to look at his brother, on whose shoulder he familiarly lays his right arm. I have said to look at his brother, for I believe that these two figures, which exactly resemble each other in every thing except their action, represent the two sons of Jupiter and Leda, the Dioscuri, or, as the Athenians named them, the *Anaces*, Castor and Pollux, who had temples at Athens.†

Turning to the right, after the young man who carries the *peplum*, we see six other seats occupied by six other divinities.

* Stuart, loc. cit.

† According to a tradition which Cicero has preserved, (de Nat. Deor. b. 3. § 21) the Dioscuri worshipped by the Athenians were three in number, and the children of Proserpine. We might have been tempted to attribute to these Dioscuri with their mother the four sitting figures; but the opinion, which I have already stated, appears to be more probable.

The two first are found in the collection ; and I attribute these figures without hesitation to Aesculapius and his daughter.* The seat of the goddess of health is immediately next to the figure of the young man who carries the *peplum* : the dress of Hygiea is very simple, as well as the arrangement of her hair ; it consists in a tunic without sleeves, surmounted by the small *peplum* ; a serpent, which is her attribute, winds round her left arm : her father sitting before her, and in the same direction, turns round to look at her, leaning on the end of a staff. His beard and his drapery resemble those of Jupiter, but his air and his attitude have less of majesty. In the drawings engraved for Stuart's work, the serpent of Hygiea has been changed into a drapery : so that the characteristic of the two figures was lost.

We do not know what is become of the four following figures : they were no longer

* Stuart, pl. 23, 30. C.

in their proper places in Stuart's time, and he was not acquainted with them; but Mr. de Nointel had had them drawn, and the Count de Choiseul Gouffier found means to procure a cast of the last. From the drawings of Nointel, I conjecture that the god sitting near Aesculapius was Neptune, and that his son Theseus occupied the second place: in fact this figure is without a beard, and seems to look affectionately at the former. The two sitting figures of women, which follow, probably represent two sisters, as the group of the opposite side represents two brothers. These sisters are two daughters of Cecrops, Aglauros and Pandrosos, both honoured with temples in the Acropolis, and regarded by the Athenians as divinities.* Pandrosos has a veil on her head; and this peculiarity confirms the conjecture

* Herodotus, b. 8. ch. 53; Pausanias, b. 1. ch. 18, 27; Meursius, *Cecropia*, ch. 22, 28, in the 4th volume of Gronovius's *Thesaurus*.

which I have just advanced ; for on an Athenian bas relief, published in the *Archaeographia Worsleyana*, which I have formerly seen and explained, and on which the three daughters of Cecrops are represented, together with their father ; one of them only is veiled.*

A boy, naked, and having his head bound with a cord or *strophium*, is leaning on the knees of the deified heroine : this is without doubt Erechtheus, the son of Vulcan and the Earth,† intrusted by Minerva to the care of the three daughters of Cecrops, and more particularly to Pandrosos, who alone did not violate, by an indiscreet curiosity, the secret of the goddess.‡ This group, of which I have

* *Archaeographia Worsleyana*, vol. 1. p. 19, 22 ; where my explanation of this sculpture, written in Italian, is inserted.

† Erechtheus or Erichthonius passed for one of the founders of the Panathenaea ; the festival was afterwards renewed by Theseus. Meursius *Panathenaea*, ch. 3

‡ Other mythologists supposed that Minerva had only trusted Erichthonius to two of the daughters of

now a cast before me, was in fine preservation ; and it completed on this side the symmetrical arrangement of the twelve seats.

No. 4. But on the other side, opposite to the last figure, which represents one of the Dioscuri, we find on the same marble four figures of men ; they are of smaller dimensions than those which represent the divinities, as might already have been observed in speaking of the figures in the centre.* This mode of representation, which may be called Homeric, since Homer has given us an example of it in his description of the shield of Achilles,† is

Cecrops, Aglauros and Pandrosos ; and the artist had probably followed this tradition : (Fulgentius *Mytholog.* b. 2. ch. 14.)

* Stuart, vol. 2. ch. 1. pl 25, 26. As the divinities are sitting, and the men standing, the difference of their dimensions produces no disagreeable effect.

† Iliad, b 18. v. 519. Λαοι δύων λιξονες ἡσαν. *The people were of lower stature.* Gold were the gods . . . superior by the head. POPE.

observed on almost all the monuments which have been brought from Athens.* With respect to these four figures, they represent without doubt personages occupying the highest situations in the magistracy and the priesthood, and charged with the superintendance and direction of the solemnity. These offices belonged principally to the ten Archons ; the *Nomophylaces*, or guardians of the laws ;† those who were called *Kings of the Tribes*, (*Φυλοβασιλεῖς*) ;‡ and the *Heralds of processions* (*κηρυκεῖς περιτάς πομπὰς*).§ It is impossible at present to determine to which of these dignities and employments each of the figures represented may have belonged, either on this marble or on some others which follow it, or which correspond to it on the opposite side. Many of these figures carry wands or staves ; most of them are crowned ;

* *Museo Pio-Clementino*, vol. 5. p. 52. pl. 27.

† Suidas, in Νομοφυλακεῖς.

Hesychius, in *Φυλοβασιλεῖς*.

§ Pollux Onomast. viii. No. 103.

some of them are without beards ; but the noble simplicity of their attitudes, the happy arrangements of their draperies, and the grand style of the parts without drapery, entitle them all to be classed among the most respectable works of the Grecian school.

No. 5. The next piece represents two of these personages ; and after them six young women, who are advancing to the right, and beginning the march of the procession : two of these women carry candelabra.

All these figures, beginning from the two seats of Aesculapius and Hygiea, have been engraved in Stuart's work ;* but with respect to the accuracy of the details, we cannot place complete confidence in these drawings, the imagination of the artist having too often supplied the objects which had been effaced by the injuries of time.

* Vol. II. ch. I. pl. 22, 24 .. 26, 30. c.

The cap, with which one of the heads* is covered, does not appear in the original, although there are several heads bound with a fillet, an ornament which, according to the testimony of the ancients, some of the magistrates of Athens were accustomed to wear in this ceremony.†

No. 6. Six other women, walking in the same direction, and holding in their hands vases with handles, continue the order of the procession. If these vases were *water jars* (*ὑδρια*),‡ we should attribute these figures of women to strangers *domiciliated* at Athens (*μετοικοι*) who carried these vessels in the procession, and were called *hydriaphori*, bearers of water jars;§ but I do not consider these vases as *hydriae*; I should rather suppose them to be the *arytaenae* or

* Pl. 26.

† "Suidas in Νομοφυλακες."

‡ Meursius Panathenaea, ch. 21.

§ Aristophanes Equit. v. 1091.

praefericula, vessels which were used in making libations; and the figures seem to me to represent Athenian virgins. Neither this piece nor the two following were known to Stuart. No. 7. The first of them represents four other women, who in the time of Nointel, when the marble had suffered less, had pateras in their hands. The second is more interesting and better preserved; it is the marble which formed the angle of the frize between the east and the south sides.

No. 1 of the southern frize. The eastern side of this marble exhibits only the figure of a magistrate or director of the processions, in the same costume with those whom I have mentioned above; the southern side represents the commencement of the procession of victims; but I shall defer speaking of it until I come to the examination of this part of the frize: I must now confine myself to that of the bas-

reliefs of the eastern frize, which we are considering, extending from the group of Pandrosos and Erechtheus on the left, to the angle of the *Cella* which turns to the north on the right.

No. 8 and 9. The first seven figures, executed on two tablets of marble which are fixed to each other, represent Athenian magistrates: these figures, together with those of the young women represented on the following tablets, complete the symmetrical arrangement of the bas reliefs of this part of the frize, and form in some measure companions to the figures on the left.

The bas relief which followed these is at present in the Royal Museum of Paris: it is to the Count de Choiseul Gouffier that France is indebted for it. Some young Athenian women are advancing towards the left, arranged two and two, and depositing in the hands of some personages resembling in their costume those whom I

have lately described, the instruments for the sacrifices, which they had carried in the procession. Some of them have still pateras in their hands ; but there remain only some traces and marks of the fastenings of some other instruments, which were without doubt of gilt bronze, and a little more prominent.*

No. 10. The piece which exists in the Collection of Lord Elgin, representing five women walking towards the left, was the next in order. The first of these figures carries a candelabrum, the second and third are holding vases, and the last two, pateras, as well as the women represented at the opposite angle.†

Two other figures terminated on this side the sculptures of the eastern front, as

* This bas relief has been engraved in different works; among the rest in the *Monumens inédits* of Mr. Millin, vol. ii. p. 43.

† Stuart's *Athens*, vol. ii. ch. 1. pl. 22.

we see in the drawing of it which James Stuart has had engraved.†

We observe some differences in the costume of these figures; some of them, and the smaller number, are enveloped in a large *peplum*: these I suppose to represent the Athenian matrons, who in virtue of their priesthood, or of the offices of their husbands, had the right of appearing in the procession of the Panathenaea. The others are the virgins of Attica, called by the religious rites of their country to form the finest ornament of this grand and solemn procession.†

* Stuart's Athcns, vol. ii. ch. 1. pl. 22.

† The late Sir Richard Worsley had brought from Athens a bas relief, which he considered as having belonged to the frize of the Parthenon, and which represents Jupiter and Minerva, receiving the homages of a troop of Athenians, executed on a smaller scale than the figures of the two divinities: (See the first volume of the Archæographia Worsleyana, p. 1.) At that time I was of the same opinion, but at present, being better acquainted with the whole of the bas reliefs of the Parthenon, I believe that this piece of sculpture, although

NORTHERN FRIZE.*

The fragments of this frize, which Stuart has published,† show us that the train of oxen, led as victims, began, on this side, as well as on the south, the decoration of the frize, and joined the procession of women, represented on the angle of the eastern face. I shall speak of these sacrifices when I examine the bas reliefs of the south side, which are extant in the Collection. At present I shall take a view of the objects which followed the victims; and I shall begin with the two figures (No. 1.) of the *Scaphephori*.

It is well known that strangers *settled*

highly valuable, can never have formed a part of the frize which we are examining. The Jupiter and Minerva of this bas relief have only the dimensions of the human figures represented on the frize, which does not exhibit any figures so small as the men in Sir Richard Worsley's fragment.

* Stuart, pl. 13, 14, 17 .. 21, 30. B.

† Pl. 21, 30. B

at Athens, where they were distinguished by the denomination of Metoeci (*μετοῖκοι*), appeared in the procession, and took part in it, as well as their wives, with the citizens of Athens ; but that the offices allotted to them marked their inferiority.* They carried on their shoulders not baskets, but a kind of plates, filled with various kinds of offerings, and particularly with loaves, which on account of their form “or of their price” the Athenians called Obelias. Hence the epithet of *Obeliaphori*,† given to the Metoeci, who also bore that of *Scaphephori*.‡ Meursius and other learned men have supposed that this last denomination was derived from their walking in the procession with *spades* (*scaphia*, *σκαφία*) : but Alberti, in his notes on Hesychius,§ has proved that it origi-

* Meursius, *Panathenaea*, ch. 21, 23.

† Athenaeus. b. 3. p. 111.

‡ Hesychius and Suidas in *Σκαφηφοροί*.

§ Loc. cit. Compare also Aristophanes, *Eccles.* v. 742 ; *Equit.* v. 1315.

nated from the words *scaphos* or *scaphe* (*σκαφος*, *σκαφη*), in Latin *alveolus*, a kind of trays made of wood, and sometimes of gold or silver, with raised edges, which were filled with loaves, cakes, fruits, and other articles fit for offerings. The two Metoeci are crowned, and their draperies are wrapped round them in a noble and picturesque manner.*

The valuable drawings, which we have so frequently occasion to quote, show us the *Ascophori*, or bearers of leathern bottles, who follow the *Scaphephori*; they carry the wine intended for libations: and Suidas informs us that this office was reserved for the citizens of Athens themselves.† In the same drawings of Nointel we see three players on the flute walking after them, and next to these, four performers on the lyre. Pericles, in order to give additional embellishments to the feast

* Stuart, vol. 2. ch. 1. pl. 21.

† Suidas in Ασκος Κτησιφωντος.

of the Panathenaea, had instituted prizes for music, and more particularly for these two instruments;* and Phidias had not neglected to distinguish among the bas reliefs of the temple this new ornament, which his protector and his friend had lately added to the solemnity.†

The train of persons on foot was terminated by a troop of citizens, among whom a certain number of old men were observable. These, without doubt, were the old men chosen for their noble and venerable aspect, who made part of the procession, carrying olive branches.‡ These branches, indeed, do not appear in the drawing; either because the artist could not distinguish them, or that they had been effaced by time; or possibly because these appendages had been made of bronze, and had entirely disappeared; for this part of the

* Meursius, *Panathenaea*, ch. 10.

† Plutarch in Pericl. § 13.

‡ Meursius, *Panathenaea*, ch. 20.

frize no longer exists, except in the drawing.

Here ends the procession of persons on foot; they are followed by chariots and horsemen. Horse and chariot races made a part of the solemnities of the festival, and their evolutions were called Hippodromiae, (*ἱπποδρομιαῖ*).*

The citizens of the best fortunes, who served in the cavalry, and who formed almost a distinct order in the republic, joined in the procession on horseback, and several of them with their arms.†

Those who drove chariots, and were

* Aristophanes, *Pax*, v. 899-90; in which the chariot races are expressly mentioned. Allusion is also made to them by the same poet in several passages of the *Clouds*, v. 15, 25 . . . , 122; and by Diogenes of Babylon in Athenaeus, b. 4. p. 168, F. From these authorities we must supply the omission of Meursius, (*Panathen.* ch. 8) and Barthelemy (*Anacharsis*, ch. 24. p. 46) in what they have said respecting the Panathenaean races; for they seem to have been acquainted with the horse races only.

† Xenophon de Magistr. Equit. ch. 3. Thucydides, b. 6. § 56, 58.

competitors for the prizes, were obliged to be in armour, according to the institution of Theseus.* These circumstances explain, in a manner sufficiently happy, all that we see represented on the greater part of the bas reliefs, which ornament the frize on the north and south sides. With respect to the chariots, some of them are furnished with four horses, $\tau\epsilon\vartheta\rho\pi\pi\omega\iota$ (*quadrigae*) ; others with three and with two, $\tau\rho\pi\omega\lambda\alpha\dot{\alpha}\rho\mu\alpha\tau\alpha$, (*trigae*), $\sigma\nu\nu\omega\rho\iota\delta\epsilon\varsigma$, (*bigae*).

No. 2. One of the most remarkable tablets is that in which a chariot with two horses is driven by a personification of Victory.† This is without doubt the biga which has obtained one of the prizes in the race. The Victory has no wings ; but two straps which descend from her shoulder, and cross on her breast, induce us to imagine them present : these are the

* See the Scholiast on Aristophanes, Nub. v. 28.

† Stuart, pl. 10.

attachments of the wings, as if these instruments of flying could be put on and taken off at pleasure, by the celestial beings. It is thus that we sometimes find Mercury fixing the talaria on his feet. I have remarked this mode of expressing wings in several other instances: and the same straps are seen on two statues, representing Victory, which were found in Rome, and are now among the antiques of the King of Prussia.* The Victory of the frize of the Parthenon has her tunic confined by a broad belt, like that which we remarked on the statue of the same goddess driving the car of Minerva, in the western tympan of this temple.

No. 3. We also see a similar figure borne on a *triga*. This is an emblem of a victory gained in the races appropriated to this peculiar description of chariots.

* Cavaceppi, *Raccolta di Antiche Statue*, vol. 3. p. 3, 4; Museo Pio-Clementino, vol. 4. p. 81.

No. 4, 5, and 6. Three other pieces still represent chariots ; one of them, with three horses, is occupied by a warrior. Stuart has published only one of these three bas reliefs.*

No. 7 to 13. The march of cavalry is represented by the seven following portions. The forms and the actions of the horses, the attitudes and the costumes of the riders, and the distribution of the figures, which is ingeniously and very naturally varied, enchant the spectator, and enable him to contemplate the repetition of so many similar objects without having his attention fatigued.

In the first place, we find in the horses the forms which Xenophon prefers, and which, of course, were generally esteemed at Athens.† Strong legs, neck elevated and arched, eye prominent, nostrils open,

* Pl. 18.

† Xenophon *de re equestri*, ch. 1.

ears small, loins short,* croup broad. Several of them are represented in the action praised by Xenophon for *parade horses* ;† that is to say, they are prancing or making curvets, and showing by their air, according to the expression of the same writer, that they combine *a noble spirit with a vigorous body*.‡ When we examine these horsemen, we see that they represent the flower of the Athenian youths, so well proportioned are their forms, so noble and simple their attitudes. A pleasing variety pervades their costumes: some have helmets on their heads, others a Thessalian hat, which in others again is thrown behind the shoulders, and held, without doubt, by strings. Most of them have their heads uncovered, most of them are

* Xenophon explains the reason of the preference which they gave to horses whose hinder parts approached very near to the fore parts. See also Pollux, Onomasticon, [b. 1. ch. 11.]

† Ἰπποι πομπικοι. Xenoph. ch. 11. Pollux.

‡ Ch. 11 .Την ψυχην μεγαλοφρονα, και το σωμα εύρωστον.

clothed in a tunic raised above the knee ; others add a chlamys to this garment. Some of the horsemen have no other dress than this, and as it is caused to float in the air by the motion of the procession, it shows their bodies almost entirely naked. The feet of most of them are without any covering ; but the artist has given to several the short boots called *embatae*.* These particulars show how much liberty was allowed to the ancient artists with regard to the costumes of their figures. It is not probable that the young Athenians should have appeared in public almost naked, as several of these are represented ; nor that, in a day of pomp and ceremony, they should have mounted their horses not only without spurs, but also without shoes ; nor that the Athenian matrons, and the virgins, who took part in the procession, should have walked completely barefoot.† These

* Ἐμβαται; Xenophon de re equestri, ch. 12.

† Απεδιλωτοι, *barefoot*, and ἀναιμωνες, *with dishevelled hair*, were, however, the Athenian women who walked

omissions were made for the advantage of the art, and were approaches to that ideal costume, which the artists of the Grecian school have almost always followed, even in executing portraits, and in treating historical subjects. It is an error, not unusual with the moderns, to believe that the costumes of the Greeks and Romans were always exactly such as we find them in the works of art.

No. 14. The last sculptured marble, belonging to this side of the frize, is that which made its western angle. It is preserved in the Collection: we see on it a

in the procession of the Thesmophoria. See Callimachus, Hymn to Ceres, v. 125.

It might be supposed that this frize having been embellished with some gildings, in its appendages of bronze, the gilding only might have been sufficient to express some ribbons, and to represent rich sandals on the feet of the figures, which now seem to be destitute of any covering. Some observers even fancied that they could discover vestiges of encaustic colours on the portion of the frize brought to France by Mr. de Choiseul Gouffier, before this valuable fragment had been cleaned.

young man almost naked, who is standing near his horse, and seems to be putting a crown on his head.* Another, ready to mount, is attended by a young man, perhaps his *groom*, (*ἱπποκόμος*), dressed, like the *Ephēbi*, in a simple chlamys, who is employed in tightening his belt, and in raising his tunic above the knee.

SOUTHERN FRIZE OF THE CELLA.†

We have seen, in examining the frieze of the eastern front of the *Cella*, that the marble situated at its southern corner (No. 1) represents, on its southern face, a bull led by three figures. It was by the advance of victims then that the representation of the Panathenaean procession opened on this side, as well as on the opposite side. All the colonies of Athens, as well as all the townships or *Demi* of Attica, sent a victim each for the festival.‡

* Stuart, pl. 13. † Ib. pl. 15, 16, 27, 28, 30. D.

‡ See the Scholiast on Aristophanes, Nub. v. 385.

In this manner, at the same time that they recognised the rights of their metropolis, they vied with each other in honouring the deity who was their common patroness.

No. 2, 3, 4, and 5. Seven other bulls appear in the four following bas reliefs ; and the artist has shown no less ability in the execution of these animals ; all are remarkable for the beauty of their forms, and for their action and animation ; but the strength and resistance of the victims has afforded him an opportunity of varying the accessory circumstances, and consequently the motions and attitudes of the groups. The efforts which some of the men are making, to compel the restive bulls to follow them, afford combinations which exhibit the finest effects : and the figure of a man, who is crowning himself for the sacrifice, is very remarkable for its natural and graceful action.

The groups and the successions of figures

on the north and south fronts correspond to each other, without being exact repetitions. It is easy to comprehend the artist's intention, which was to show the spectator, that they represent the same procession, advancing towards the gate of the temple of two parallel columns.

To the *Scaphephori* of the northern frieze, in whom we recognised the strangers settled at Athens, or the Metoeci, we have here corresponding several women performing the office of *Diphrophori*, or bearers of folding stools; and these women were the wives and daughters of the Metoeci. The pride of the Athenians was shown on no other occasion so signally as in this patriotic solemnity. The daughters and the wives of the Metoeci were obliged to carry seats and umbrellas for the convenience and the service of the wives and daughters of the Athenians.*

* Hesychius in Διφροφόροι; Scholiast on Aristophanes, Aves, v. 1550.

The part of the frize, in which these foreign women were represented, is now lost ; but a drawing of them remains among those of the Marquis de Nointel. If we had not been acquainted with this custom, it would have been difficult to determine the nature of the object which is seen in the hands of these women. It is of a square form, like a book : and this square seems to be a sort of low stool, with the four feet bent under it, so that they do not appear. These folding stools must therefore have had the same form with the seats represented on the eastern frize, with this difference only, that the four feet, being fixed by hinges, could be bent under them, so that the whole assumed the form of a square book, as it is represented in the drawing.

These figures are followed, in the same drawing, by a collection of citizens and old men, similar to that of the northern frize, but still more numerous. We have

next a string of chariots. (No. 6 to 10.) Stuart had not seen any bas relief on this side which represented any of them. Lord Elgin was more fortunate, and found as many as five; four of these have a pair of horses each, the fifth is a *quadriga*. Among the figures placed in the chariots, or preparing to ascend them, we see some warriors, armed with great circular shields. The Athenian warriors, who served in the infantry under the denomination of *hoplitae*, appeared in this festival armed with shields.* These bas reliefs must unquestionably have been placed in this part of the frize. Without having occasion to refer to the drawings of Nointel, in which we find some of them, the direction in which the figures are turned sufficiently determines the side which they occupied and all the chariots are advancing towards the right of the spectator.

The procession of the cavalry occupied

* Thucydides, b. 6. § 58.

all the space which remained, from the last of the chariots, to the western angle of the *Cella*. (No. 11, 12 . . .) This subject is handled with the same superiority of talent which we have admired in the northern frize: but that which we are now examining possesses the important advantage of having preserved, in some of its parts, which are still extremely perfect, as if for a specimen of the whole, all the original merit of this sublime work.

The skilful expression of the muscles, and even of the veins, both in the figures of the men and in those of the horses, informs us, according to the remark of an enlightened traveller,* that Phidias and his school had not neglected the study of anatomy. Thus these incomparable artists made the truth of their imitations keep pace with the judicious choice of their beautiful models.

* Mr. Edward Dodwell, who published at Rome in 1812, in folio, a memoir in Italian, *On some Grecian bas reliefs*. See p. vi, vii.

WESTERN FRIZE.*

This frize, which extended over the Pronaos, and over the *antae* or door posts of the *opisthodomos*, or back entrance (*posticum*), possesses a particular character, but preserves from one end to the other a perfect consistency with the rest of the work. In this part the march of cavalry is not in any order. It appears that being the last comers, some of them are making haste to join the company of the left column, and others are preparing to mount on horseback.† The figures are

* Stuart, pl. 4, 30. A.

† That is to say, they seem to be advancing towards the northern frize. It must be remarked, that the number of horsemen on the northern frize was less than on the southern. The reason is, that on the former a part of the space was occupied by the representations of the Ascophori, the flute players, and the citharoedi, or performers on the lyre, who followed the Metoeci, and preceded the old men; while in the southern frize the company of old men immediately followed the *Diphrophori*, the wives and daughters of the Metoeci.

less crowded than on the frizes of the two sides of the temple ; but the composition still exhibits a great variety of actions and motions. It is here that, among the different groups, I remarked one formed by a young horseman, not yet mounted, and his horse, which in its whole appearance has a great resemblance to the groups of Castor and Pollux, which are at present before the Quirinal palace : it is here also that two figures of horsemen are in the act of tying on their shoes or sandals, reminding us of the Jason of the Royal Museum of Paris.

I have described the bas relief executed on the north side of the marble forming the angle made by the northern and western frizes. We see on it one of the heralds of the procession, who seems to be reprimanding the stragglers, and hastening the movements of the lingerers.

Single Bas Relief of the Western Frize.—A single specimen of the bas reliefs of this

part of the frize is found in the Collection. It represents two horsemen riding towards the left. The first, whose floating chlamys leaves his body almost entirely naked, is turning back, and seems to be urging his comrade to take his place by his side. The latter, armed with a cuirass, has almost overtaken him. This is one of the best preserved pieces of the whole Collection.

These different bas reliefs, to the number of more than forty, make a part of, perhaps, the grandest composition that a statuary ever conceived. When placed in a line, one after another, they occupy a length of more than two hundred feet, and they are three feet three inches high.

§ 4. THE METOPES.

The Athenians assumed the merit of the invention of chariots for the purposes of war,* on which the Grecian warriors

* Aristides Panathenaica, p. 157. Ed. Jebb.

thought they fought with an advantage against simple cavalry. The victories obtained by Theseus against the Centaurs and the Amazons, races of people belonging to the times of mythology, who inhabited, the first the mountains of Homole, the second the plains of Thermodon, and who had carried the art of riding to a certain degree of perfection ; these victories, I say, flattered the vanity of the inhabitants of Attica, and were never neglected either in their annals or in their monuments. The ferocity of the Thessalian mountaineers, who first introduced the custom of hunting on horseback, had caused them to be considered by their affrighted neighbours as monsters, consisting of a singular mixture of the human figure with that of the horse. The genius of Zeuxis had been able to bestow on this monstrosity an agreeable form.* The arts profited by this example,

* Pausanias, b. 5. ch. 19, 2; Lucian in *Zeuxis*.

and made a happy use of it, for more than six centuries.*

Among the Athenian artists who were successful in the representations of these figures, we must place in the first rank Micon, who had painted groups and battles of Centaurs in the interior of the temple of Theseus,† which was built about twenty years before that of Minerva.‡ The statuaries had been eager to follow this example; and in the same edifice, the frize, which extends over the antae of the back portico, shows us to the present day, in bas relief, the

* Aristeas and Papias, the Aphrodisian statuaries, who executed the Centaurs called those of Furietti, probably flourished under the reign of Adrian. On the medals of Septimius Severus, struck at Laodicea in Syria, we see the Genii of the Circensian games represented under the elegant form of young Centaurs with butterflies' wings.

† Pausanias, b. 1. ch. 17.

‡ I here only allude to the interval which probably elapsed between the completion of the temple of Theseus under Cimon, and the commencement of the building of the Parthenon under Pericles.

battles and the groups which painting was unable to preserve for so long a period.* There would be no anachronism in supposing Phidias to have worked upon this frize in his youth : but it is more probable that it was the work of Micon himself, who was both a painter and a sculptor.

However this may be, it must be allowed that these representations of Centaurs were very popular among the Athenians, since Phidias, together with Ictinus, the architect of the Parthenon, determined to embellish with them the numerous Metopes of the magnificent temple which they built on the Acropolis, and to ornament some other celebrated monuments in a similar manner.† The representation of these

* Stuart's Athens, vol. 3. ch. 1.

† We may mention the temple of Apollo *Epicurios*, or the Auxiliary, built by the same architect near Phigalea in Arcadia. (Pausanias, b. 8. ch. 14.) The ravages and the battles of the Centaurs were represented on the frize which crowned the interior walls of the *Cella*. The munificence of his Royal Highness the Prince

battles was calculated to elevate and to perpetuate the glory of the Athenians, since it was they that, under the guidance of Theseus and of Minerva, succeeded, as Isocrates remarks,* in extirpating the race of the Centaurs, whom Hercules had humbled, but not completely destroyed.

If we add to the facts which I have mentioned, that the quarrel of Theseus with the Centaurs took place on occasion of the marriage of his friend Pirithous, king of the Lapithae, to which he had invited his ferocious neighbours, who, heated with wine, became guilty of the greatest excesses,† we shall have all the information necessary for completely understanding the subject of these bas reliefs, and for appreciating their merit with regard to invention and composition.

Regent has lately enriched the British Museum with these valuable remains of ancient art.

* Encomium Helenae, § 13.

† Homer Odyss. b. 21. v. 295; Virgil Georg. b. 2. v. 455; Ovid Metamorph. b. 12. v. 210 ...; Pausanias, b. 5. ch. 10.

This merit is so striking, that it is sufficient, in order to be convinced of it, merely to fix our eyes on the roughest sketches of the admirable groups executed on each Metope. Six of them may be found engraved in the work of Stuart;* and all these, except the first, are found in Lord Elgin's Collection, which in the whole contains fifteen of the Metopes.

We must remark with regard to the subject of these bas reliefs, that the artist who invented them intended to represent in these battles, not the Lapithae of the Thessalian fable, but the Athenians, of whom Theseus was the chief†. These heroes are here represented with the same chlamydes, the same shields, and the same short boots (*embatae*), which the figures of the Athenian horsemen bear on the bas reliefs of the frize.

Micon, in his paintings, had represented the same combats, at the moment when

* Vol. 2. ch. 1. pl. 10 . . 12. † Isocrates, Loc. cit.

success was still uncertain: * this undecided state of the affair appeared without doubt to throw more interest into the composition ; and Phidias has preserved the same idea in the metopes which we are examining : in some of these the Centaur is thrown to the ground ; in others the young hero is overcome ; and in others again, the victory seems still in suspense.

The inventor appears to have wished to point out the cause of the quarrel by some appendage to the group : it originated in the convivial meeting of a wedding : and an inverted bowl, which is seen on one of the bas reliefs, gives us to understand that the vessels and utensils, which served for the purposes of the feast, had been made to furnish arms to drunkenness and brutality :

Res epulis quondam, nunc bello et caedibus apta. †

* Pausanias, b. 1. ch. 17.

† Ovid Metamorph. b. 12. v. 244. Once instruments of feasts, but now of fate. DRYDEN.

On some of the metopes we find not a combat, but the carrying off a female: a young woman, who is supposed to have been of the number of the guests, is ineffectually struggling in the arms of her ravisher.*

The relief of all these compositions is very prominent, and several of the parts approach very near to the natural rotundity: one of the figures was even attached to the back ground at a single point only.† An enlightened connoisseur had already remarked, that in bas reliefs exposed to the open air, a strong projection materially

* Alcamenes, an Athenian sculptor, who had executed the statues which were placed on the posterior tympan of the temple of Olympia, had there represented the same subject, a Centaur being exhibited in the act of carrying off a young female. Pausanias, b. 5. ch. 10.

† This is the only one of the injuries which the marbles of the Collection have undergone, that can be distinguished as of recent occurrence: all the rest, bearing the mark of a crust which time alone can give, indicate the successive and continual encroachments of barbarism and antiquity.

contributes to the firmness of the masses, and the harmony of the general effect.*

The execution of these sculptures is worthy of the school of Phidias and of the whole structure of the Parthenon : we may, however, distinguish in the metopes the work of different hands, a difference which is not perceived in the bas reliefs of the interior frieze : although the greater part of them bear the stamp of the school, there are some which are not exempt from the charge of a certain degree of meagreness of execution.

The drawings of Nointel exhibit a remarkable peculiarity with respect to these metopes. Beginning from the sixth intercolumniation on the south side, as far as the tenth inclusively, the bas reliefs did not represent Centaurs : they were covered with other compositions, in which figures of men and women were distin-

* Mr. Emeric David, in his *Essai sur le Classement chronologique des Sculpteurs Grecs.* p. 21 (75).

guishable, but of which the subjects are unknown. One of these figures, in a stiff posture, raised on an altar, leads us to conjecture that it may have been intended to represent the ancient *wooden statue* of Minerva Polias, which was said to have fallen from heaven; or that of the Diana of Tauris, which was of the same substance (*ξοανον*), and which was pretended to have been brought to Brauron, a township of Attica, by Orestes himself.* In the inventories of the treasure of the temple, engraved on tablets of marble, which Dr. Chandler has published, and the greater part of which are at present in the collection of Lord Elgin, this statue of Diana is mentioned, or at least some articles which had been dedicated to this goddess, and which were preserved in the *Opisthodomos* of the Parthenon.†

* Pausanias, b. 1. ch. 33; Euripides, Iphigenia in Tauris, v. 1440 . . .

† Chandler Inscriptiones, p. 11. n. iv. 1 and iv. 2.

NOTE ADDED IN LONDON.

The metope, No. 15, (see p. 96) belongs to the Count de Choiseul Gouffier. Lord Elgin had bought it, with other articles, at a public sale of effects not claimed, at the custom-house in London. He had offered it to Mr. de Choiseul, supposing it to be his property. Deposited in this Collection, until M. de Choiseul shall cause it to be removed, this metope serves to bear testimony that Lord Elgin was not the first that ventured to touch the runis of the Parthenon, the Ambassador of France having some years before pulled down this metope, which was broken in its fall.

SUNDIAL OF PHAEDRUS THE PAEANIAN.

The sundial belonging to the collection of the Earl of Elgin is the same that Spon had seen at Athens, in the court of the church of the Virgin called *Panagia Gorgopiko*.*

It has been supposed to have been taken from the Acropolis, but without any foundation. The form of this dial, which is perfectly singular, might lead us to con-

* Spon Voyage, vol. 2. p. 127; and at the end of the volume, in the list of the divisions of Attica, at the article Παεανία (*Paeania*), Ed. de la Haye, 1724. 12. p. 371.

jecture that it served for showing the hour in one of the cross ways of Athens, at the end of several diverging streets.

Another peculiarity in this dial is, that it exhibits the name of the mathematician who constructed it. There is an inscription on the exterior of the two western faces of the dial, in this form :

ΦΑΙΔΡΟC . ΖΩΙΛΟΥ ΠΑΙΑΝΙΕΥC . ΕΠΟΙΕΙ	Phaedrus the son of Zoilus Of Paeania made it.
--	---

This inscription was published by Spon.*

In order to form a just estimate of the work of Phaedrus, I have consulted my learned colleague, the Chevalier Delambre, one of the secretaries of the scientific class of the Royal Institute of France ; this illustrious mathematician had studied the gnomonics of the ancients, and he had acknowledged the merit of the sundials drawn at Athens, on the eight faces of the Tower of the Winds, formerly the dial of

* Voyage, Loc. cit.

Andronicus Cyrrhestes.* He has been so obliging as to examine, at my request, the dials of Phaedrus, and to send me the result of his observations, which is highly favourable to the science and ability of the ancient mathematician. I shall subjoin Mr. Delambre's remarks in their original form.

With respect to the age to be assigned to Phaedrus, we have no very certain means of determining it. The rounded forms of the *Epsilon* and of the *Sigma*, as well as that of the *Omega* inverted, begin to appear on Athenian inscriptions of the date of the reign of Adrian ;† but they are more frequent on the monuments of the following centuries.

Notwithstanding this, the characters of the inscription of Phaedrus possess considerable elegance of form, and they seem to

* Magasin Encyclopédique, An. 1814, vol. 5. p. 361; An. 1815, vol. 1. p. 125.

† See Chandler's Inscriptions, b. 2. n. 21, 47.

be engraved in exact imitation of the running hand writing. The curves incline to be oval, and the figure of the *Omega*, ω, is altogether remarkable. This form has degenerated into W upon some medals of Septimius Severus, and of his successors. I am inclined to think that Phaedrus must have lived in the age of the Antonines.

*Observations of the Chevalier DELAMBRE
on the Dials of Phaedrus.*

[It must be premised to these observations, that the surfaces of the dials, which Spon compares to a crescent, may be better represented by those of a standing fire screen, folded into the form of a W, the lower part being turned to the south: and that the ancients employed, for their gnomons, not lines parallel to the axis of the earth, but the simple point in which the projecting style terminated; the shadow of which described, by its daily paths on the usual planes of

projection, a series of hyperbolic curves, marking the hours on lines supposed to intersect all these curves. Such hour lines, in order to represent the modern division of time, would be straight lines; but if they were to divide the time between sunrise and sunset into equal portions, or “temporary hours,” they would require to be slightly, though perhaps imperceptibly, curved. The rectilinear path, at the time of the equinox, being delineated on the dials, would at once determine the situation of the effective termination of the style, which must have been in the same plane with these lines. Mr. Delambre is indeed of opinion, that the hour lines of the ancients ought to have been perfectly straight: but if he had considered the case of a dial for the latitude of the polar circles, he would probably have agreed with Montucla, that they must have been curves.]

At the first sight of these dials, it is evident that the two pairs are respectively

equal to each other; and that the inner dials must have had the same style, their meridian line being common to both.

It is observable, indeed, that the two hyperbolas of the winter solstice unite in the same point of the common meridian; and that the same is true of the two equinoctial lines, which are straight.

The two hyperbolas of the summer solstice terminate at a certain distance from the meridian, upon which they ought to meet, like those of the winter: hence it might be imagined that these two dials could not indicate the time of noon, or the sixth hour, throughout the year; and this, indeed, would be true, if the extremity of the style only were employed; for this style being too long for the summer solstice, the shadow of its summit fell beyond the limits of the dials. But the whole of the style being in the plane of the meridian, its shadow at noon always covered the line of 6 hours: so that these

dials showed the hours at every season, the one from sunrise till noon, the other from noon till sunset.

It is true that the line of 11 is wanting in the evening dial, “without any apparent reason, unless” it has been obliterated by time and injuries.

The line of 1 hour on the morning dial is drawn from the summer hyperbola to the line of the equinoctial path : we see no reason why it should not have been prolonged to the winter hyperbola ; all the hour lines being right lines, there would have been no difficulty in continuing these to the horizontal line, that is to say, to the upper limit of the plane.

There is every reason to believe that these two lines, those of the 1st and 11th hours, had not been omitted in these dials, where it was just as easy to place them as on the neighbouring pair.

With respect to the hour 0, or that of sunrise, on the first dial, and that

of 12 on the second, it must have been shown all the year round, whatever might be the length of the style, supposing it straight. But it was useless to draw this line on the stone, because the upper horizontal termination of the planes answered the same purpose ; unless indeed the style was a little higher than the marble, and in that case the line 0 .. 12 could not possibly have been drawn. Besides, we have no need to be informed that the sun is rising or setting ; we have only to turn to the horizon, which supersedes the use of the sundial.

It is to be regretted that the hyperbolas of the winter solstice were not prolonged to the upper margin of the stone : it may be supposed that they have been obliterated, as well as the lines for the 1st and 11th hour.

The two exterior dials will give occasion for similar remarks. In the morning dial the line of 1 hour is obliterated at the two

extremities, which appears to prove that it was formerly entire. In the evening dial it has suffered still more ; there only remains about one third of it in the summer part : the winter hyperbola also wants the end in the morning, as well as in the evening dial.

The horizontal line seems also to be wanting in these two dials ; but it was useless or impossible to trace it, for the reasons already stated with respect to the interior pair.

The meridian, or the 6th hour line, is wanting in these two dials ; it was wholly unnecessary, and we may suppose that it was confounded with the exterior vertical termination of the planes.

It is singular that the four dials are not of the same breadth ; that the two inner ones are each 14 inches broad, the outer $12\frac{1}{2}$ only : the two hypotenuses or bases are each 18 inches, so that the two triangles are perfectly equal : and supposing

these three lengths precisely accurate, the three angles will be

$$\begin{array}{r}
 85^\circ 22' 14'' \\
 50 \quad 49 \quad 36 \\
 43 \quad 48 \quad 10 \\
 \hline
 180 \quad 0 \quad 0
 \end{array}$$

It would, however, be an extraordinary accident if the three sides were exactly, and without a fraction, expressible in round numbers of French inches or half inches.

Let us now suppose the block correctly fixed, and its greatest length placed directly east and west: the declinations of the respective pairs of dials will then be equal, amounting, for the two inner ones, to $46^\circ 11' 50''$ west and east of the meridian, and for the two outer, to $39^\circ 10' 24''$ east and west of the same plane.

If the triangles had been isosceles and right angled, which would have appeared more natural, the four declinations would

each have amounted to 45° , and the four dials would have been perfectly equal.

The want of the horizontal lines deprives us of the means of determining more directly, and with greater certainty, the magnitude of these declinations, the length of the styles, and their horizontal distance from the meridian.

The style common to the two inner dials is at least determined by the distance of the winter arc from the equinoctial line on the common meridian. I have found that its length must have been 69.6 lines : but this style is oblique with respect to the two dials ; their perpendicular or right style, which it is sufficient to imagine for the purposes of calculation, but which it was not necessary to fix on the marble, must have been of the length of $50\frac{1}{4}$ lines, at the distance of $48\frac{1}{5}$ lines from the meridian.

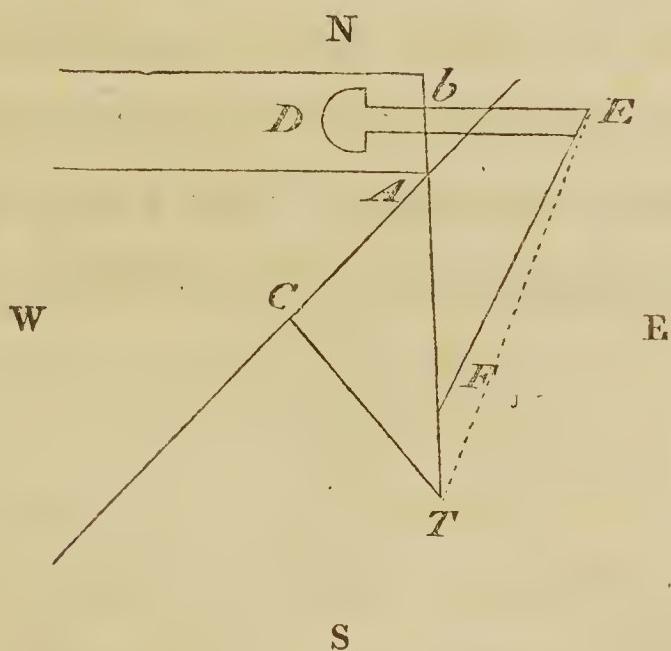
The different dimensions of the two dials, calculated upon these suppositions, have been found such as they are actually

delineated in the two drawings communicated by Mr. Visconti. We may, indeed, observe some very minute irregularities, for which the author could not be responsible, in the mechanical execution of his design, with little assistance from numerical calculations ; and they have perhaps been magnified by the impossibility of measuring the distances, in the present state of the marble, with perfect precision.

We have no means of determining *a priori* the length of the style of the exterior dials ; if we suppose it $50\frac{1}{4}$ lines, as for the other pair, we shall obtain very nearly all the dimensions of these two dials, though less correctly than those of the interior ones ; but since these two outer dials are superfluous, and could have shown nothing which was not also to be found on the two inner, they may perhaps have been a little less carefully executed : they ought to have been perfectly equal between themselves : but in fact, though a

little different from the two former, they are not altogether so ; and we have a right to suppose that the artist has been somewhat negligent in this respect. The style of the one may possibly have been a little longer than that of the other : but the difference could not have been very material.

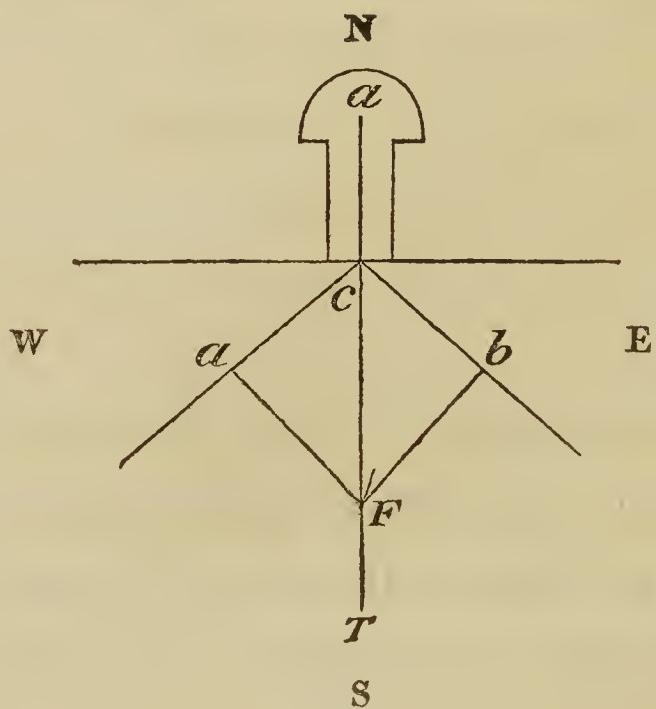
The styles of the outer dials could not have been placed, as we might have been tempted to believe, in the directions of the excavations made in the marble for fastening them.



The true style CT , $50\frac{1}{4}$ lines in height, must have been, at C , $48\frac{1}{5}$ lines from the angle A of the marble, in the eastern dial.

There was no occasion for the actual

presence of this style *CT*, which only serves for calculation ; it was sufficient that the support *DE* should carry a triangle *b FE*, of which the base *b F* should be produced 19 lines from *F* to *T* ; in reality the only part wanted was the portion *FT*, and the manner of attaching it to the support was optional ; the construction might be varied many ways ; if the space *CAT* was left empty, *AT* would give the time of noon on the angle of the wall throughout the year, and the point *T* by its shadow would show all the other hours ; and instead of the triangle *b FE*, *b TE* might be employed, for greater strength. The same remarks are also applicable to the western dial.



For the southern dials the arrangement was more simple ; the style *CT* was the continuation of the part *ac* fixed in the wall : it might have been strengthened by the addition of the quadrilateral figure *caFb*, filling up the space on each side of it ; the point *F* would give the time of noon at the solstice, and *T* would point out all the other hours by its shadow.

There was a sort of luxury in this mode of construction adopted by Phaedrus, since every hour of the day was exhibited on two different dials. The two interior ones would have been sufficient, and they are the best executed ; but the others may not have been useless to the inhabitants of some parts of the Acropolis.

The address of the author is chiefly observable in two points.

No vertical dial can show throughout the year the twelve hours of the day ; and two dials, on opposite sides of the same wall, would be very inconvenient, since

the spectator would be obliged to follow the sun round the wall.

But when the two dials form an angle with each other, like these of Phaedrus, the one will always show the hours in the forenoon, the other in the afternoon.

By making the dials meet in the meridian, which is indeed the most natural, the construction was made more independent of the height of the marble. With a style $69\frac{3}{5}$ lines in length, the marble should have been 23 inches 11 lines in height. That which Phaedrus employed was only 18 in the whole ; but in his mode of arrangement, the length of the style, and that of the shadow in summer, became more arbitrary, and it was sufficient to take care that the shadow of the summit should not be beyond the limits of the dial at the fifth and seventh hour.

The longer the style, the more sensible was the progress of the shadow ; and the more distinct the parts of the dial were

rendered, the further could the shadow be seen. Supposing, therefore, the block to have been of given dimensions, it was not possible that Phaedrus should have employed it more advantageously.

These dials exhibit a combination of which I am not acquainted with any example either ancient or modern, and which might perhaps be imitated with advantage.

It will be recollected that we do not know, within half a degree, the elevation of the pole for which Phaedrus may have calculated his dial, and that we are not quite certain of the obliquity of the ecliptic that he has adopted; but we have employed $37^{\circ} 30'$ for the one, and $23^{\circ} 51'$ for the other, as in the case of the dials extant on the Tower of the Winds.

§ 5. MONUMENTS OF ART TAKEN FROM
SOME OTHER EDIFICES OF THE
ACROPOLIS.

CARYATID OF THE TEMPLE OF
PANDROSOS.

Vitruvius informs us,* that after the victories obtained by the Greeks over the Persians, it became the custom to employ in some buildings, as supports or columns, statues representing either prisoners taken from the conquered nation, or the captive wives of the inhabitants of such Grecian cities, as had been unfaithful to the cause of their nation. Carya, in Arcadia, was among the cities that had betrayed the Greeks: and, according to Vitruvius, it is from the name of the Caryatic women, whose statues were employed in architecture, that the technical name of this kind of support has been borrowed.

The temples of Erechtheus, of Minerva

* B. I. ch. 1.

Polias, and of Pandrosos, all raised on the same piece of ground, communicating with one another, and forming together a single edifice to the north of the Parthenon,* seem to have been rebuilt during the Peloponnesian war. It is at least certain, that in the year 409 before the Christian era, the 23d of this war, some parts of this building only remained to be finished. An inscription, bearing the date of the Archonship of Diocles, a very valuable document, communicated to the public by the Society of the Dilettanti in London, does not allow us to entertain any doubt either of the fact or of the date.†

* Stuart's Athens, vol. 2. ch. 11.

† Chandler Inscriptions, P. II. no. 1. Some learned men have thought that the temple of Minerva Polias, of which we still see so many remains, is not the same with that which is mentioned in the inscription (Chandler, P. XIII.) ; for, according to Xenophon (Hist. Hellen. b. 1. ch. 7.), this temple was burnt in the year 406, B. C. But in these edifices, consisting entirely of marble, a conflagration could only injure the roof, and what might be called the furniture of the temple. It is thus that the

Now this inscription informs us, that the Caryatids which to this day support, in the temple of Pandrosos, the ceiling under which the ancient olive tree of Minerva was sheltered ; that these Caryatids, I say, were already in their places ; and that in order to finish the works of the temple, there only remained at that period to execute the sculptures of some pieces of marble, of which the inscription indicates the number, the situation, and the magnitude.

We read in it, line 85, “*Three of the stones of the soffit, which rests on the (statues of the) damsels, remain still to be finished in the work of their upper parts, for a space thirteen feet long, and five wide.*

ΤΟΣΙΘΟΣΟΡΟΟΙΑΙΟΣΤΟΣ
ΕΓΙΤΟΝΚΟΡΟΝΕΠΕΡΛΑΣΑΣ
ΘΑΙΑΝΟΘΕΝΜΕΚΟΣΤΡΙΟΝ
ΚΑΙΔΕΚΑΓΡΟΔΟΝΠΙΑΤΟΣΠΕΝΤΕ
ΓΟΔΟΝ

III

Pantheon of Agrippa, notwithstanding a similar accident, is still preserved, in its most essential parts, such as it was at the time of its erection.

τους λιθας ὄροφιαις τας
 III ἐπι των ΚΟΡΩΝ, ἐπεργασασ-
 θαι ἀνωθεν, μηκος τριων
 και δεκα ποδων, πλατος πεντε
 ποδων*

The well informed Athenians, whose remarks are engraved in this inscription, have very properly denominated these Caryatids ΚΟΡΑΣ (girls or damsels) ; for in fact they represent, not captives, but

* I had formerly made a remark on this highly interesting inscription (*Museo Pio-Clementino*, vol. 4. p. 89.), which I shall here repeat. It had been supposed that the numeral characters, marked in the margin of the lines, indicated the estimate of the expenses that the completion of the marbles mentioned might require. (See Stuart, p. 17 ; and Schneider in his Vitruvius, vol. 2. p. 260.) But I think I have ascertained that these characters only show the number of the marbles and of the parts of the architecture which were not completely finished or fixed. The proof of this opinion is derived from the agreement of the words which follow them with respect to number, singular, dual, or plural, with the characters I, II, or more. Thus the character I, which signifies unity, agrees (Col. 1. l. 30) with *μετωπον*, in the singular ; in line 109 with *μασχαλιαια τετραπον* ; in col. 2, line 21, with the adjectives *ωντεων*, *διων*, *ωδιαιος*, which refer to the word *λιθος* understood ; in lines 39, 47, 84, and 86, with *ἐτερον ἡμιεργον*, which supposes the

Athenian virgins, bearing on their heads the sacred vases for the ceremonies of the sacrifice.*

The Caryatid belonging to the Collection is remarkable for the beautiful arrangement of its draperies, which consist of a very long tunic, a very little raised by the belt, and a small *peplum*, of which the

same substantive in the accusative. The number II corresponds, in the 26th line of the first column, to the dual nouns ἀντιμορφω μηκος τετραποδε; in the 33d line of the second to ἐτεροιν, and in the 77th to ἐτερω μηκος ωντεποδε. The characters III, Π, (3, 5) are always followed by a plural.

* Mr. Lessing believes that the tradition of Vitruvius is a fable, and that the Caryatids were only Lacedemonian virgins, who celebrated at Carya, in Laconia, the festival of Diana. The statues of Lacedemonian virgins may very possibly have been employed as columns, in the same manner as the statues of the virgins of Attica have been in the temple of Pandrosos. In truth, no ancient Caryatid, with which I am acquainted, represents a captive. But as the figures of Persian prisoners supported at Sparta the roof of a portico (see Pausanias, b. 3. ch. 11; Vitruvius, b. 1. ch. 1.), it is not wholly improbable, that figures of captive women may have been employed in a similar manner, in some of the Grecian edifices.

part falling on the back is wide enough to form several picturesque folds. The arrangement of the hair is very artificial : the greater part is thrown behind the neck, smooth, and merely forming a knot at the end : the rest is divided into several braids, and falls before the shoulders.

The figure and the proportions of these statues are far from being delicate ; nor is this a fault. Their broad and square shoulders render them more fit for the destination which the artist had allotted to them. Their dress is rich ; the style of the execution is grand : but although it is very appropriate to the purposes of ornamental sculpture, it cannot be compared, in point of refinement, with that of the draped statues which embellished the tympans of the great temple. That which we are examining is in tolerably fine preservation : it only wants the fore arms.

BAS RELIEFS BELONGING TO THE FRIZE
OF THE TEMPLE OF AGLAUROS.

On the steps which led to the Acropolis there stood, very near the Propylaea, a small temple of the Ionic order, of which the frize was ornamented with bas reliefs. Spon and Wheler, who had seen it, had mistaken it for the temple of Victory without wings, described by Pausanias. Dr. Chandler and J. Stuart had observed the mistake, and the latter has advanced some conjectures, which render it very probable that this temple was that of Aglauros;* but at the time of their travels it had been destroyed: there only remained some of the bas reliefs of the frize, attached to the wall of the inclosure. The work of Stuart

* Chandler's Travels, ch. 9; Stuart's Athens, vol. 2. ch. 6. p. 39, 40. A passage of Herodotus, b. 8. ch. 53, in which the historian has mentioned this temple, may be adduced in support of the conjectures of Stuart.

gives us some very imperfect drawings of these bas reliefs.*

Four of these marbles are found in the collection of Lord Elgin. All of them represent battles between Grecian and barbarian heroes. The former are covered with helmets, and armed with large circular shields, and have no other draperies than floating robes or chlamydes. They are all on foot ; while several of their enemies are fighting on horseback. The costume of these figures is more remarkable : it is that which the Grecian artists appropriated to the nations whom they called barbarous, and which differed but little from the actual dress of the Persians. Their tunics have narrow sleeves descending to the wrist : their legs and thighs are covered with very tight pantaloons, and their heads with tiaras, of the same form with those which the antiquaries distinguish by the appellation of Phrygian caps. Their

* Stuart, pl. 12, 13.

shields are small, and excavated *in the form of a crescent* (*peltae lunatae*) ; and what is more remarkable, notwithstanding this uniformity of costume, it appears very distinctly, that on three of these bas reliefs these figures represent men, and on the fourth women.

When we recollect that the paintings of the *Poecile*, executed by Micon, represented both the victory of the Athenians over the Amazons, and the defeat of the Persians ; the former put to flight at a place in Attica afterwards known by the name of *Amazoneion* ;* the latter subdued in the plain of Marathon ; and that these subjects were also united in the bas reliefs placed by Attalus, king of Pergamus, on the outer walls of the Acropolis ;† it must appear very probable that they have been here united in a similar manner, in the

* See Meursius, *Theseus*, ch. 20, in the 10th volume of Gronovius's *Thesaurus*.

† Pausanias, b. 1. ch. 25.

sculptures of the frize of the temple of Aglauros.

This deified heroine had sacrificed her life for the preservation of her country: and it was in her temple that the young Athenians swore *to defend their native land, and to die in its service.** It was therefore highly appropriate to represent, in the decorations of this temple, celebrated examples of the valour and devotion of the citizens of Athens, who had twice repelled the invasions of foreign armies from the territory of Attica. I conceive that the subject of these four bas reliefs may even serve to prove more and more certainly, that the monument to which they belonged was the temple of Aglauros.

The composition of these works is of the highest beauty. The artist who executed them probably transferred into his compositions some of the groups

* Ulpian and Demosth. fals. legat. p. 391; ὑπερμάχειν, ἀχεις θαυματου, της θρεψαμενης.

invented by Micon: and this conjecture is the more probable, as the execution of these bas reliefs, without being negligent, still falls short of the beauty of the invention.

Although the injuries of time have, to a certain degree, impaired these works, their appearance is still agreeable and interesting; and if the deficiencies of the reliefs were supplied by restorations ably executed in stucco, I am persuaded that the whole of these compositions, which are admirably varied in the actions and in the subordinate arrangements of figures and groups, both of men and of horses, would produce a grand and sublime effect.

BAS RELIEF OF THE THEATRE OF BACCHUS.

It is in the ruins of the theatre of Bacchus, built under the rock of the Acropolis, towards the south west, that the

bas relief which we are examining was long ago discovered.*

It represents Bacchus and some other demigods of his convivial followers: and it was to this divinity that the theatre, and the spectacles exhibited in it, were principally consecrated, as well as a very ancient temple which stood near this building.†

If we consider the period at which the theatre of Athens was completed, under the administration of Lycurgus, the son of Lycophron, a contemporary of Alexander the Great;‡ and if, at the same time, we examine the style of the bas relief, it will appear evident that this bas relief is of much greater antiquity than the building of the theatre.

The species of sculpture is that which the Greeks distinguished by the appella-

* Stuart's Athens, vol. 2. p. 45. See the vignette of ch. 3.

† Pausanias, b. 1. ch. 20.

‡ Plutarch's *Lives of the Ten Orators*; *Lycurgus*, at the end. Pausanias, b. 1. ch. 29.

tion of the sculpture of Aegina, or of the old Attic school, which differed but little from that which the moderns describe by the name of Etruscan.*

The subject of the bas relief, of which Stuart has published an engraving, is Bacchus, for whom the goddess of drunkenness (Μεθη), Methe, is pouring out wine. She has taken the wine from a great bowl, which is seen standing on the ground behind her; two bearded Sileni or Fauni, at the opposite extremities of the marble, in corresponding actions, seem to be beginning a dance, holding thyrsi in their hands. This symmetrical arrangement is very proper for a work of sculpture, which was to be employed as an architectural decoration.

The costume of Bacchus is very remarkable. The god does not appear in the young and girlish character which the poets attribute to him.† He has a long

* Strabo, b. 17. p. 806. † Ovid's Metamorph. b. 4. v. 19.

beard ; but his head dress resembles that of a woman ; and his drapery, which consists of a long tunic covered by a *peplum*, might also represent that of a woman. He is stretching out his right hand, in which he holds a vessel with handles, towards the figure near him, who is filling it with the liquor contained in a similar vessel : each of them has a *thrysus* in the left hand : and the dress of the Bacchante, whom I suppose to be Méthe or Drunkenness, is a simple tunic without sleeves, covered with the small *peplum*, of which the *extremities* ($\pi\tau\epsilon\varrho\gamma\imath\alpha$) are angular and plaited.

The most ancient monuments of Grecian art, such as the chest of Cypselus, and the wooden statue erected to the god of wine in his temple at Aegina, had represented him in the same costume, that is to say, in a long tunic, and with a beard.* It is also the same costume, and a head dress

* Pausanias, b. 2. ch. 30 ; b. 5. ch. 19.

of the same kind, that we find in the ancient figure of Bacchus, which I have published in the Museo Pio-Clementino, and on which we read the word ΚΑΡΔΑΝΑΠΑΛΛΟΣ (*Sardanapallos*) ; an inscription which is indeed ancient, but several centuries later than the artist who executed the statue, and indicates only the character of effeminacy, of which the bearded Bacchus was become the allegory.* I have here given the name of Methe, or Drunkenness, to the Bacchante who pours out his wine, because a personification of Drunkenness had been painted by Pausias, and represented in a statue by Praxiteles ; and in a temple of Silenus, in Elis, the same personage was pouring out wine for the foster-father of Bacchus.†

* Museo Pio-Clementino, vol. 2. pl. 41 ; and vol. 7. p. 99. See also my explanation of the same statue in the 45th number of the Musée Français.

† Pliny, b. 34. § 19. n. 10 ; Pausanias, b. 11. ch. 27 ; and b. 6. ch. 24.

The characters of a very ancient style of art, which I have just remarked in this statue, induce me to conjecture that it once belonged to the identical temple of Bacchus, near which the theatre was built; and this discovery seems to me to confirm the opinion of Stuart, who has recognised the remains of this theatre in the magnificent ruins extending to the south west of the Propylaea.*

The less ancient and covered theatre, which Herodes Atticus had dedicated to the memory of his wife Regilla,† must have been that of which the vestiges are scarcely perceptible, to the south of the same rock.

It has been erroneously supposed that the remains of arches, which Stuart has represented in his Ruins of Athens, afforded a certain argument that the edifice,

* Athens, vol. 2. ch. 3.

† Pausanias, b. 7. ch. 20; Philostratus, Lives of the Sophists, b. 2. Herodes, § 5.

to which they belonged, was of the age of Herodes and of the Antonines.

Arches were not unknown in the Grecian architecture of the time of Alexander the Great, though very little use was made of them in the building of temples. The Greeks only employed them in edifices of a certain kind, to which this form seemed indispensable. Such were the aqueducts, of which the *arches* ($\psi\alpha\lambda\tau\delta\epsilon\varsigma$) near to Argos were cut by Cleomenes :* such was the theatre of Mitylene, the exterior arcades of which were probably imitated at Rome in the theatre of Pompey, which served in its turn as a model for that of Marcellus.† It is not, therefore, impossible that arches may have been employed, about the time of Alexander the Great, in the construction of a theatre; the first perhaps that was built of solid materials at Athens, for the purpose of entertaining the Greeks

* Plutarch, Cleomenes, § 21.

† Plutarch, Pompey, § 42; Dio, b. 43, § 49.

with the masterpieces of Sophocles and Euripides, and with the comedies of Aristophanes and Menander.

The action of the atmosphere has committed its ravages on this marble in a uniform manner; a thin surface has been carried away from the whole bas relief, which appears to have been peeled, but without any mutilation. This general corrosion has rendered several of its details indistinct; and these the draughtsman employed by Stuart has too often supplied, without sufficient feeling of the true spirit of the antique. It is to a mistake of this kind that we are indebted for the kind of caps, which have been substituted for the hair of Bacchus, and for that of his companion.

COLOSSAL STATUE TAKEN FROM THE CHORAGIC MONUMENT OF THRASYLLUS.

The Choragic monument of Thrasyllus was constructed in the year 320 B. C., to

the south of the Acropolis, and at the entrance of a grotto which has been converted into a church.*

The inscription, which is read on the architrave of the edifice, informs us that its date was in the Archonship of Neaechmus, and that Thrasyllus of Deceleia caused the monument to be raised, in order to perpetuate the memory of the victory obtained by the Hippothoontic tribe, in the contention of the Dionysiac chorusses of men, while he was Choregus.† Half a century afterwards, Thrasyllus, his son, or his grandson, being Agonotheta, or president of the games, commemorated on the same monument the events of two other choragic victories: the one obtained

* The Greeks distinguish it by the name of Panagia Spiliotissa, or Our Lady of the Grotto.

† We find in Stuart's Athens, vol. 2. ch. 4, the designs of the monument, and the copy of the inscription. In the last line I believe that ΚΑΡΧΙΔΑΜΟΣ is not a single word, and that we must read Κ'ΑΡΧΙΔΑΜΟΣ for ΚΑΙ ΑΡΧΙΔΑΜΟΣ.

by the young boys of the Hippothoontic tribe, the other by the men of the Pandionic.*

A colossal sitting figure was placed on the summit of this edifice : it is now part of the Collection of Lord Elgin ; in the time of Stuart it was still in its original situation, where, although without a head, and with the arms much mutilated,† it attracted the attention of travellers, and gave rise to different opinions respecting the personage which it represented. J. Stuart has published a drawing of it, in which the head has been supplied from imagination.

Dr. Chandler, believing that the grotto, over which the monument of Thrasyllus

* These inscriptions are found in Stuart, p. 30, 31.

† The holes made in the marble show that these parts had been added at the time of the execution of the statue, as has been done in other colossal figures with drapery, such as the Juno of the Museo Pio-Clementino at Rome, and the Minerva of the Royal Museum at Paris.

has been raised, was the same in which Pausanias had seen the tragical end of the children of Niobe carved on a tripod of bronze, has supposed that the statue which we are examining, and which crowned the summit of the front, represented this unhappy heroine.* So slight a conjecture could not be very generally approved, especially as it is not at the top of the theatre mentioned by Pausanias that the grotto in question is situated.†

Others, with more probability, had thought that this figure represented the tribe of Hippothoon, or the township of Deceleia personified.‡

Others again were of opinion that the figure might possibly represent Diana. The skin of a lion, which makes a part of its dress, would agree sufficiently well with

* Chandler's Travels. ch. 12. p. 64.

† Dr. Chandler, however, entertained on this point an opinion different from that of Stuart, which I have adopted.

‡ Stuart, p. 34.

the goddess of hunting: and this divinity, who participated at Athens in the worship rendered to her brother, is easily recognised, in the choral processions, on several Grecian bas reliefs.*

But all these conjectures appeared to be without foundation when the statue was removed to London. The artists and connoisseurs of that metropolis soon perceived, by the form of the chest, and the outlines of the body, that the statue, although in the dress of a woman, represented a personage of the other sex. And it will not be difficult to determine who this personage was.

The god of joy, the son of Semele, whom, from his earliest infancy, Mercury clothed as a girl,† frequently appears in

* Monumens du Musée Napoléon, vol. 4. pl. 7, 8, 9.
See also the 48th number of the Musée Français.

† Apollodorus, b. 3. ch. 4. § 3. We have a very fine description of this disguise in the 14th book of the Dionysiacs of Nonnus, v. 159 . . .

this dress on the monuments of art. The bas relief, which we have just seen, affords us an example of it: and we find several others in the collections of antiques which I have quoted below.*

The *lion's skin* ($\lambda\varepsilonοντη$) agrees as well with Bacchus as that of the *roe buck* and the *panther* ($νεβρις$, $\pi\alphaρδαλις$); they were all comprehended under the common name of *Nebrides*.† The Dionysiac mysteries having been confounded with those of Cybele and of Atthis, they borrowed thence the lions and the drums.‡ But what is most remarkable in the statue, and gives it a still more decided character, is the broad belt which confines the tunic, and binds down the lion's skin. This peculiarity was noticed in the Athenian poems attributed to Orpheus, as charac-

* Galleria Giustiniani, vol. 2. pl. 122; Museo Capitolino, vol. 4. pl. 63; Museo Pio-Clementino, vol. 7. pl. 2.

† Servius ad Virg. Aen. b. 1. v. 327.

‡ Museo Pio-Clementino, vol. 4. pl. 30.

teristic of Bacchus, when he was considered as the god of the seasons :

Εἰτα δύνωερθε νεβρης χρυσουν ζωστηρα βαλεσθαι.

*And bind the belt of gold around the spotted skin.**

We know that the most celebrated prizes for choral performances took place in the Dionysiaca, or the feasts of Bacchus;† and it is for this reason that the image and the fabulous adventures of this god ornament the choragic monument of Lysicrates.‡

The monument of Thrasyllus, erected on a similar occasion, carried on its highest point a colossal statue of this divinity. The artist, who executed it, appears to have been worthy, from the style of his performance, to be the contemporary of a Praxiteles and a Lysippus. Every

* See the fragment of Orpheus, n. 7. v. 17. Ed. Gessner; it is taken from Macrobius, *Saturn.* b. 1. ch. 18.

† Lysias, p. 689. Ed. Reiske; Ulpian in Demosth. Or. contr. Leptin. p. 128.

‡ Stuart's Athens, vol. 1. ch. 4.

traveller has admired the sculpture of this noble fragment: * the style of the statuary is indeed magnificent and grand: but his work does not appear to equal advantage, now that it is placed by the side of the masterpieces of Phidias.

Stuart has conjectured that the statue of Bacchus supported on its knees the tripod, which was the prize of the victory. † As there is no vestige of its insertion into the marble, to confirm this opinion, I am rather disposed to believe that the consecrated tripod was placed within the grotto, which from this time was converted into a little temple.

* Stuart's Athens, vol. 2. p. 29.

† Stuart, p. 34.

METHODICAL CATALOGUE
 OF THE
 GREEK INSCRIPTIONS
 OF THE
 COLLECTION OF THE EARL OF ELGIN.

No. 1. An Epitaph on two brothers, Diotrepes and Demophon, soldiers of Parium, followed by this Epigram :

Μνημα φιλη μητηρ με Διιτρεφει ἐνθαδ' ἐθηκευ,
 Και Περικλει φθιμενοιν, “ μητρι χ' ή” αἰνομορος.
 Αγνης τ' ἐνθαδει οι θυγατηρ, και ἀδελφος ἔχουσιν
 Μοιραν Δημοφοων την μετα τασι βροτοις.

*To Pericles a wretched mother's care,
 And to Diotrepes, erects this tomb ;
 Here too her daughter and her brother share,
 Agnes and Demophon, the common doom..*

I have corrected some faults of orthography which are found in the original. The

epitaph in verse adds “three” other names to the two which are mentioned in the inscription in prose.

No. 2. Sepulchral column of Thalia, daughter of Callistratus.

No. 3. Sepulchral column of Theodotus of Antioch.

No. 4. Sepulchral column of Socrates of Ancyra.

No. 5. Sepulchral column of Menestratius of Corinth.

No. 6. Votive inscription of some mariners.

No. 7. Sepulchral column of an Athenian, whose name is mutilated, but who, from the letters remaining, may be supposed to have been of the township of Criöa.

No. 8. Fragment of an inscription. We read among the mutilated words :

- - - ΜΟΣ

- - - ΙΔΟΣ

No. 9. Decree of the people of Athens

in favour of Osacharas, a Macedonian, passed in the Archonship of Nicodorus, in the year 314 B. C.

Dr. Chandler, who has published this inscription, P. II. No. XI, thinks that Agathon, the father of Osacharas, who is mentioned in it, was the brother of Cassander.

The abbreviation OIN, which occurs in this inscription, is intended for OIHΘEN, of the township of Οἰα : *Oea*.

No. 10. Votive inscription of Antisthenes, priest of Pandion, of the Pandionic tribe. This marble has been published by Dr. Chandler, P. II. No. VIII.

No. 11. Votive inscription of Polylus, son of Polyllides the Paeanian. It was placed under a bust of Polylus, who, in the two last lines, which are in verse, is called Polystratus. The name of Polylus, therefore, was only a *diminutive*, *ὑποκοριστικόν*, of the name Polystratus.

These are the two verses, which I have completed in the latter part :

Εἰκόνα τηνδ' ἀνεθήκε Πολυστράτος αὐτοῦ Ἀθηνα
Μημοσυνην θυητου σωματος ἀθανατην.

*This votive stone Polystratus pourtrays ;
This shall Minerva guard to distant days.*

No. 12. Sepulchral column of Anaxicrates, the Athenian.

No. 13. Votive inscription of a woman devoted to the worship of a goddess. The name of the woman and that of the goddess are wanting, together with the first lines of the inscription, the remainder of which contains details implying great erudition in the writer. Dr. Chandler has published this marble, P. II. No. XXIX. His copy requires in several places correction from the original.

The first lines which remain must be read thus :

κιονια και το ἀετωμα, (AITΩΜ . . in the marble)

καὶ τὰς κιγκλιδας, (ΚΙΝΚΛΙΔΑΣ in the marble)

in line 9 we must read thus: *στολιζοντος*:

line 12, *ζακορευοντος.*

No. 14. Agonistic inscription, presenting us with the names of the seventeen conquerors in the races of the stadium and the double stadium, in the long races, in wrestling, boxing, the *pancratium*, and the *pentathlum*.

Mr. Fauvel had favoured me, several years since, with a copy of this inscription, assuring me that he had found it at the village of *Parapongia*, situated half way between Plataea and Thespiae in Boeotia. Mr. Fauvel believes that this village was the Leuctra of the ancients.

No. 15. Fragment of a sepulchral inscription in verse. The first words are:

Θυγατρος οὐ κλαυσης φθιμενης..

A daughter's fate lament not...

The name of the woman is wanting.

No. 16. Choragic monument in the Doric dialect :

Ἀλευας Νικωνος, Καφισοδωρος
 Ἀγλαιοφαιδαο ἀνδρεσσι
 Χοραγιουντες, νικασαντες
 Διωνυσω ἀνεθεταν.
 Αθανιαο ἀρχοντος, αύλιοντος Κλετνιαο,
 ἀδοντος Κρατωνος,

“ Aleuas the son of Nicon, and Cephisodorus the son of Aglaophaedas, choregi for the chorusses of men, have dedicated (this offering) to Bacchus, in the archonship of Athenias : Clinias being the flute player, and Crato the singer.”

No. 17. Epitaph in verse, separated into two parts, one marked with this number, the other No. 34. It has been published by Spon, *Miscellanea*, Sect. 10 ; by Fabretti, *Inscriptiones*, p. 322 ; by Brunck, *Analecta*, Adesp. No. 721 ; and by Chandler, P. II. No. LXI. None of them have represented it exactly. The following is a correct cop^v :

Ἡ ποτε κυδιοωσα ξανθαις ἐπι κρατος ἐθειραις*

Και χαριτοβλεφαροις ὄμμασι λαμπομενη,
 Χιονεοις τε πρεπουσα προσωπαις, ηδε πρεπαι,
 Και γλυκερου στοματος ὥστα λειριοεσσαν† ιεισα,
 Χειλεσι‡ προφυρεοις, ἐλεφαντινεων δι' ὀδοντων
 Παντοιην ἀρετην περικαλλιει σωματι§ θεισα.
 Ἡν τεκεν Εύτυχιδη Σθεναρω Κιλικια χαρμα,||
 Εικοσιπενταετης Τρυφερα τηδ' ἐν χθονι κειται.¶
 Ερμερως δ' Αριστομαχοιο πατρος και μητρος Ερινης**
 Μνημ' ἀλοχῳ φιλῃ θηκατο καρειδη.

*Adorned of late with flowing locks of gold ;
 A radiant eye, that beamed with beauty's light,
 Couched gracefully within the eyelid's fold ;
 A glowing cheek, a neck of snowy white ;
 A lovely mouth, that poured a voice refined,
 Through vermeil lips, and teeth of ivory bright ;
 With each perfection in her form combined ;
 Lamented Tryphera in endless night
 Here sleeps ; Cilicia's daughter, once the pride
 Of brave Eutychides her sire ; her life*

* ΕΘΙΡΑΙΣ, on the marble.

† ΛΙΡΙΟΕΣΣΑΝ.

‡ ΧΙΛΕΣΙ.

§ The 7 last letters are wanting.

|| The 2 last letters are wanting.

¶ The 5 last letters are wanting.

** The 10 last letters are wanting.

*Five lustres only saw ; the virtuous wife
Of Hermeros ; he, of Erinne born,
And Aristomachus, in grief forlorn,
Has raised this marble to his virgin bride.*

The poet has taken great liberties in this epigram.

In the first line *κυδιωσα* is of three syllables : it is necessary to contract διω into one by a *synaloepha*.

The second is a pentameter.

In the 7th, *Κιλικια* has the two first syllables long.

The first foot of the 9th is a *ditrochée*. Brunck has changed the name of Hermeros, and has made a heptameter of the verse.

Lastly, the last line is a pentameter.

No. 18. A votive monument dedicated to Mercury and to Hercules. The bas relief which represented the two divinities is almost entirely destroyed : the two verses engraved below it are mutilated, as follows :

- - μετα της νικης 'Ωραριος ήρ - - -
 - - απταδας 'Ερμεια θηκε και 'Ηρ - - -

*Proud of his victory Horarius gave
 To Hermes and to Hercules - - -*

Horarius is a proper name.

No. 19. Sepulchral column of Hieroclea, the daughter of Lucius : the bas relief has been removed.

No. 20. Sepulchral column of Callis, the daughter of Strato.

No. 21. Sepulchral column of Callimachus of Aexone.

No. 22. Fragment of a decree of a city, of which the name is not found in the remaining part of the inscription. It is however probable that this monument belonged to the Athenians : it is remarkable for the ancient characters which it presents, and it appears to relate to a treaty with some other nations.

No. 23. A large tablet of marble, containing the catalogue of the Athenian warriors who lost their lives in the year

424 B. C. under the walls of Delium in Boeotia, and elsewhere, during the eighth year of the Peloponnesian war. This palaeographical monument constitutes a continuation of the celebrated inscriptions of Nointel, published several times, and particularly by Maffei, *Museum Veronense*, p. cccvii.

I propose to give a separate memoir on this inscription, in which I shall establish the accuracy of the date which I have mentioned.

No. 24. Sepulchral epigram of a young man named Plutarch, who died in Italy. It is here copied :

Πλουταρχου τοδε σημα σαιφρονος, ὃς ωλυμοχθου
 Κυδεος ἴμειρων ἡλυθεν Αὐγονιν.
 'Ενθα ωνοισι ωνους ἀνεμετρεε, τηλοθε ωτεης,
 Μουνογενης ωερ ἐων και ωτερεσσι φιλος.
 'Αλλ' ἔον ούκ ἐτελεσσε ωθον, μαλα ωερ μενεαινων.
 Προσθε γαρ ἀστοργου μοιρα κιχεν θανατου.

*This stone records the modest Plutarch's name,
 Who in Ausonia sought laborious fame ;*

*Far from his country there his race was run,
 Though of fond parents born the only son.
 But death, remorseless, in his fatal hour,
 Blasted his ardent hopes of wealth and power.*

No. 25. Fragment of a decree in favour of an individual and his family.

No. 26. Fragment of a decree of the people of Tenos, in favour of an individual.

No. 27. Fragment of the stele or column of Euphrosynus.

No. 28. Fragment of the stele or sepulchral stone of Musonia.

No. 29. Fragment of an epitaph in verse of a woman named Briseis.

No. 30. Fragment of an inscription which seems to contain an address to the Emperor Adrian.

No. 31. Fragment of a decree of the people of Athens, passed under the prytania, or presidency, of the Pandionic tribe.

No. 32. A very valuable inscription engraved on the two surfaces of a thick

tablet of marble, broken into two pieces which correspond to each other.

We read in it on one side the decree of the general council of the Boeotians, (KOINON BOΙΩΤΩΝ) ordaining the election of three extraordinary magistrates, who, in concert with the ordinary magistrates of the Boeotians, were to take charge of the recasting several articles of gold and silver, belonging to the temple of Amphiaraüs, and injured by the effects of time, as well as of that of several pieces of money which had been consecrated in the same temple, making out of the whole a new service of plate, and repairing such of the ancient plate as required it. The manner of proceeding legally in the execution of the decree is appointed, and it is enjoined that all the articles, of which the recasting is ordained, shall be weighed, described, and registered on a table of marble, with the names and the countries of the donors. In fact, the back of the same

tablet presents us with the catalogue of the plate thus recast, and with all the details described by the decree of the Boeotians.

It is several years since Mr. Fauvel, vice-consul of France at Athens, had copied this inscription in the village of Caluno, which is three leagues from Oropus, and at the same distance from Marathon. I am in possession of this copy, which had been taken when the marble was less injured than at present; hence, though not very accurate, it has enabled me to supply some important words which are deficient in my own copy. I propose to publish a separate memoir on this inscription, which belongs to the age of the successors of Alexander, and which cannot be later than the year 171 B.C., the period at which the general council of the Boeotians was dissolved by the Romans. See Livy, b. 42. ch. 44.

No. 33. Inscription of the Gymnasiarch Gorgias.

No. 34. The marble thus numbered makes a part of the inscription mentioned in No. 17.

No. 35. A valuable fragment of an Athenian inscription, containing an account of the expenses defrayed by the treasurers of the goddess, according to the decrees of the people, during a year which is not indicated by the name of the Archon, this name having been effaced by the mutilation of the marble: but the year was probably the 8th of the Peloponnesian war (424 B.C.). Dr. Chandler has published this inscription (P. II. No. II.); but he understood very little of it. The marble offers us some very important variations. This monument is precisely in the same predicament with that which the Abbé Barthelemy has published in a separate dissertation, and to which he has given the name of the Marble of Choiseul. I propose to make some remarks on this fragment, in which I shall also explain

some expressions of the Marble of Choiseul.

The characters employed in this inscription are the ancient characters in use at Athens before the archonship of Euclid, and similar to those of the inscriptions marked No. 22 and 23.

No. 36. A large inedited fragment of the inventory of articles of gold and silver, which were found in the treasure of the goddess, and which the quaestors of the property of the temple, TAMIAI ΤΩΝ ΙΕΡΩΝ XPHMATON, acknowledge that they have received from their predecessors. The articles are enumerated, and most of them weighed ; but some of them have been set down ΑΣΤΑΘΜΟΙ, *without their weights.*

This inscription is written in the ancient characters, like the preceding, and covers both sides of the marble. On one side there remain forty lines, and more than fifty on the other.

The first line on one side exhibits the following expression :

'Εκ Παναθηναίων ἐς Παναθηναία,

From Panathenaea to Panathenaea,

which marks the time of the year at which this solemn delivery of the property took place.

No. 37. Another inedited fragment of the same kind, written in the ancient character, on the two surfaces of the same tablet of marble. Each of the sides presents us with more than forty lines of engraving. The expression *διδοσαν τὸν λόγον*, *gave the account*, forms the first line of one of the surfaces ; and the other begins with the characters ΗΗΗΗΔΔ (ccccxx).

No. 38. Another inedited fragment of the same kind, written, like the preceding, in the ancient character.

No. 39. A very valuable fragment, in the ancient character. It relates to a treaty which was made between the Athenians and the inhabitants of Rhegium, a

town of the Bruttii, in the archonship of Apseudes, which answers to the year 433 B. C. Thucydides (b. 3. § 86.) informs us, that in consequence of this treaty, the Athenians sent, some years afterwards, a fleet to Rhegium, under the pretext of defending the place against the attempts of the Syracusans : so that this marble explains and confirms the narrative of the historian.

No. 40. Fragment of a column, on which we read an inscription, partly in verse and partly in prose. It results from the portion which remains, that the column supported the statue of an Athenian named Piso, who was of the equestrian order, and had been eponymous or titular archon at Athens, giving his name to the year. The little statue was consecrated to Aesculapius, and Piso was represented with a torch in his hand, as we see in some other votive figures. This monument is of the age of the Roman emperors.

No. 41. A very ancient sepulchral inscription, remarkable for several palaeographic or singular forms. The word ΥΙΟΣ, *son*, is here twice written without the second vowel of the diphthong, ΥΟΣ, an orthography of which the examples are very rare.

No. 42 and 43. A tablet of marble, with inscriptions on both sides. We find on it the inventory of the valuable articles which were kept in the Opisthodomos of the Parthenon of Athens. The orthography of the inscription is posterior to the archonship of Euclid, that is to say, to the year 403 B. C., the period at which the modern orthography was adopted by the Athenians. In fact, the inscription itself mentions a gift of Lysander to Minerva, without doubt on occasion of the taking of Athens, which this general entered in the year 404 B. C. This part of the inscription fixes with certainty the name of the father of Lysander, which was Aristocritus, as Pausanias calls him,

and not Aristoclitus, as we read in Plutarch and elsewhere.

Dr. Chandler first published these two inscriptions (P. II. No. IV. 1, and IV, 2); but in copying them he has omitted some lines. Yet the marble, in the time of Chandler, was less injured and less mutilated than it now is at the two sides, so that the Doctor's printed copy may serve in some parts to supply the deficiencies of the text; and on the other hand, the original marble corrects the printed copy in several passages.

Notwithstanding the new orthography introduced in the archonship of Euclid, the single O is still employed here for the diphthong OR. But it is not the same with E for the diphthong EI, notwithstanding the contrary assertion of Chandler.

No. 44. A singular inscription in the Boeotian Aeolic dialect. We observe in it forms, whether grammatical or palaeographical, unknown to all those who have

written on the dialects of the Greek language, and on its palaeography or ancient orthography. We also find in it some unknown words, and some names of months and magistracies which do not occur elsewhere.

The subject of the inscription, of which as many as 55 lines remain, is a treaty between the cities of Orchomenos in Boeotia, and Elatea in Phocis, relative to the payments due from the Orchomenians to the citizens of Elatea. These payments originated in the permission granted to the Orchomenians, to feed their flocks in the pastures of the Elateans. The inscription, which has been engraved at Orchomenos, confirms the payment of the sums stipulated, and the renewal of the treaty of pasturage, ΕΠΙΝΟΜΙΑΣ, for the space of four years.

The inscription must belong to a period very little earlier than the year 370 B. C. in which the Thebans subdued the Orchomenians.

Meletius has inserted in his Geography a copy of this inscription, which is full of errors, and in which there are many omissions. Such as he has given it, it would for ever have remained inexplicable: and nothing but the original marble could serve to determine the true reading and to explain the sense. (See Meletii *Geographia*, sect. 18. ch. 9. p. 342. Ed. Ven. 1728. fol.)

I am in possession of an exact copy of the inscription in question, and I propose to add to it another copy, in which the words shall be separated from each other, according to my mode of reading and understanding it: and lastly, I shall add to it a translation into common Greek.

The marble contains on the left side a fragment of another inscription; but as it has been sawed, in order to employ a piece of it for some other purpose, we only discover in it the end of some words, all of which seem to have been proper names,

whether of the Orchomenians who were the possessors of cattle, or of the Elateans who were the proprietors of pastures.

No. 45. Fragment of an inscription engraved before the archonship of Euclid, as we may collect from the form of the characters, and containing an inventory of the riches and valuable articles which were found in the Opisthodomos of the Parthenon. We have mentioned in this catalogue several other inscriptions of the same kind, and of the same orthography. J. Stuart has engraved this in the tail piece of the first chapter of the second volume of the Antiquities of Athens. The marble contains a greater number of lines than Stuart's plate; but on the other hand the marble is more worn than it was in the time of this traveller: an alteration which affords us a new proof of the destruction that threatened all these monuments, if they had been allowed to remain but a few years longer at Athens.

No. 46. Fragment of an inscription of the same kind, in characters anterior to the archonship of Euclid. It is more injured than the preceding; there remain of it forty-five lines.

No. 47. Fragment of a decree. The first words which remain are :

ΤΠΕΥΘΥΝΟΙ ΕΣΤΩΣΑΝ :

Let them be responsible.

No. 48. Fragment of a psephisma or decree, of which the end only remains. It seems to belong to the city of Corinth; for it ordains that the marble shall be placed in the temple of Neptune and Amphitrite. (See Pausanias, b. 2. ch. 1).

No. 49. Fragment of a decree. We read in it, in the last line but one, the name of Hierapytna, a city of Crete. It ordains that the decree shall have the public seal attached to it.

No. 50. A large fragment of an inventory of valuable articles, deposited in some temple. If this temple was, as there is

reason to suppose, the Parthenon of Athens, the difference in the shape and the dimensions of the characters, which in this marble are smaller, and more remote from the antique forms than those of the other marbles of the same kind, would prove that the inscription in question belongs to a period posterior to that of the monuments which we have lately mentioned. The characters, however, are correct, and neatly engraved ; and the inscription contains some very interesting details of antiquity.

No. 51. Fragment of a decree passed by a society consecrated to the honour of Bacchus and of the Emperor Antoninus Pius, and consisting of persons of all countries. This society is also mentioned in it, under the title of the *Scenic or Peripolitic Society*. This last epithet seems to indicate a travelling company, ready to remove from city to city.

No. 52. Sepulchral stele ornamented

on the summit with a flower. It is inscribed with the names of a husband and wife, Hippocrates and Baucis.

No. 53. The Sigean inscription, the most celebrated palaeographical monument in existence. It is a quadrangular prism of marble, more than $8\frac{1}{2}$ English feet in height, and a foot and a half in breadth and thickness. This inscription is engraved *boustrophedon*, that is to say, one line of it is read from left to right, and the next from right to left, in the same way as a ploughman turns up his furrows. It is twice repeated on the same surface, at different heights. The lower inscription is the more ancient, since it has not two different characters for the E and the H, nor for the O and the Ω ; while these differences are observed in the inscription engraved at the upper part of the prism. Besides, the first seems to have been written in the life time of Phanodicus ; the second, that is to say, the upper one, after his death. I imagine that the latter

was engraved on the upper part of the prism with the view of diminishing its height ; and the lower part was at the same time sunk into the ground, so that the inscription of Phanodicus was no longer visible ; which was the motive for repeating it at the upper part of the pillar, with some slight variations, depending on the differences of circumstances and dates.

Chishull first published this inscription in his *Antiquitates Asiaticae* : and Dr. Chandler has given it more correctly, at the beginning of his work entitled, *Inscriptiones in Asia minori et Graecia*.

No. 54. Sepulchral inscription, engraved on an entablature. The two first lines are in prose, and are followed by an epitaph in sixteen elegiac verses.

The deceased was Publius Aelius Phaedrus, son of Pistoteles of Sunium. His father was distinguished by the office of *Exhegetes, expounder of the sacred laws,*

and by other honourable titles : the father of Cecropia, his mother, was Athenion of Phalereus, *Perihegetes* for life, probably *leader of the sacred processions*. Here follows the epigram :

Κεκροπια* μεν ἐμοι σαοφρων πελε, ὡξενε, μητηρ,
 Ξυνον της πατριας ούνομ' ἐνεγκαμενη.
 'Εκ δε πατρος γενομην μεγακυδεος ἐν Κεκροπεσσι
 Θειοφιλου,† ωρογονοις και γενει εύτατριδου.
 Παρ' τουτων και ωριν μεν ἀνηρωασεν ἄγριος αισα
 Τερωνον ωρθενικην ἀνθος, Αθηναιδα.
 'Αμφι δε μεν και δημος ἀτας ἐδακρυσεν Αθηνης,
 Είνεκεν ἡλικιας τ' ηδε σαοφροσυνης,
 Και καλλευς μελεων ἀνδρηιου, ώστε μαλιστα
 Παιδεια τωνυτη και Σοφιη μελομην.
 Δακρυα δ' ου ψυχει[.] γενετης ἐμοι οικτρος, ολεσσας
 Εύφροσυνην βιοτου και χερα γηροκομον.
 Μετρον μοι ζωης ἐτη εικοσιν, ούνομα Φαιδρος.
 Χηρας Λευκειας λεκτρ' ἀλοχου λιπομην.
 Κουρην δ' ήν τεκομην γεραροι κομεουσι τοκηες,
 Βαιην ἀντι τοσης, δυσμοροι, ἀγλαιης.

*Cecropia's name my virtuous mother bears,
 That honoured name my native country shares ;*

* “ This α is lengthened by caesura, or we must read Κεκροπιη.”

† The marble has ΘΕΟΦΙΛΟΥ.

*My sire, renowned for birth and lineage high,
Theophilus, of noblest ancestry.
Stern fate from these had erst, in beauty's morn,
The lovely maiden Athenais torn.
For me all Athens sheds the pitying tear,
So late to learning and to wisdom dear :
And weeps my youth, and modesty, and grace,
And manly symmetry of form and face.
My wretched father's grief no tears assuage,
Lost his sole joy, the comfort of his age.
Phaedrus my name : my twentieth summer o'er,
I shared Leucea's widowed bed no more.
My daughter claims my parents' tender cares,
Poor remnant of the bliss that once was theirs.*

No. 55. Sepulchral column of Biottus
of Diradium.

No. 56. Supulchral column of Mysta of Miletus, the wife of Rhaton of Thria. The name of this Athenian township is engraved in a doubtful manner. Instead of ΘΠΙΑΣΙΟΥ, the characters seem to make ΘΗΑΣΙΟΥ.

No. 57. Sepulchral column of Thraso, son of Thrasyphon, of the township of Cincinna. This marble is remarkable for

its magnitude, as well as for that of the characters engraved on it.

No. 58. Stele of Asclepiodorus the Olynthian, and of his son.

No. 59. Sepulchral column of Aristides, son of Lysimachus the Estiaeae. This monument does not belong to the celebrated Aristides, the son of Lysimachus, surnamed the Just. Aristides the Just was not of the township of Estiaeae, but of that of Alopece. (Plutarch, Aristid. § 1.) Besides, the characters are of a less ancient date.

The name of the township Estiaeae is however remarkable, because it is of rare occurrence. This monument determines its orthography. It has sometimes been called Istiaeae.

No. 60. Eleven votive inscriptions dedicated to Jupiter *Hypsistos*, or the most high, who had a temple at Thebes (Pausanias, b. 9. ch. 8). These marbles are all of small dimensions, and exhibit bas reliefs

of the different parts of the body, of which the cures had given occasion to the erection of these votive monuments.

That, for instance, of Claudia Prepusa represents two arms: that of Euhodus, an eye: another, in which the name of the person is almost entirely effaced, a hand: that of Paederos, a ear: that of Philematium, two eyes: those of Onesime, Isias, and Eutychis, a breast: that of Olympias, another part of the female person: that of Tertia, the lower part of the face: and that of Syntrophus is without any bas relief; while a twelfth marble, on the contrary, represents a foot, without any inscription.

No. 61. A fragment of an inscription in the ancient characters, containing a treaty between the Athenians and some other nation. Dr. Chandler has published this inscription, P. II. No. XXVI.

No. 62. Sepulchral column of Botrichus of Heraclea.

No. 63. Fragment of a public act of the Athenians, which seems to relate to some local circumstances in the neighbourhood of Athens, relating to the restoration of the roads. This fragment, which consists of twenty-one lines, contains some peculiarities very interesting to literature, and several new words.

No. 64. A sepulchral epigram, in twelve elegiac verses. This marble, found in the exterior Ceramicus, had belonged to the tomb of the warriors who lost their lives in the attack on Potidaea, in the year 432 B.C.

I read in last September, before the Class of History and Ancient Literature of the Institute of France, a memoir, in which I have endeavoured to restore the eight last verses of this epigram, a contemporary monument which confirms the truth of the narrative of Thucydides.*

Among the cinerary vases remarkable

* See the end of this volume.

for their forms, for the sculptures with which they are ornamented, and for their inscriptions ; and among the sepulchral stelae, embellished with inscriptions and bas reliefs, monuments of which there are a great number in the collection of Lord Elgin, there are two which must not be wholly omitted in this Catalogue.

On one of the stelae a young man on horseback is represented, his groom following him on foot. Above the figures we read the following inscription, consisting of three verses, of which the second is a pentameter, the two others hexameters :

Πολλα μεθ' ἡλικιας ὄμοηλικος ἥδεα παισας,
 Ἐκ γαιας βλαστων γαια παλιν γεγονα.
 Ειμι δ' Ἀριστοκλης Πειραιευς, παις δε Μενωνος.

*Youth's social joys were long my envied lot ;
 But, sprung from earth, I now to earth retire.
 My name, Aristocles, my native spot,
 Piraeus : Menon was my honoured sire.*

Dr. Chandler had published this inscription, P. II. p. 69. No. LXXVIII ; and the editor of the third volume of *Stuart's Antiquities of Athens* has engraved the whole monument in a vignette, (p. 56) ; but the copy of the inscription is deficient in accuracy.

The bas relief of another stele is more remarkable. It represents two women. The one who is the taller, in the costume of the goddess Isis, is clothed in a *Calasiris*, or wide linen garment, tied over the chest in a knot. She has a sistrum in her right hand, and a little *bucket* (*situla*) in her left. The other woman has a head dress in the fashion of the reign of the Antonines.

The inscription, engraved above the second figure, gives her the name of Aphrodisias of Salamis, wife of Olympius. The other, which corresponds to the figure of Isis, is traced in characters which resemble in their form those of the Egyptian

or Coptic alphabet ; and the words, which they represent, seem to belong to the same language.

MEMOIR
ON A
GREEK EPIGRAM
WHICH
SERVED FOR AN EPITAPH ON THE TOMB
OF THE
ATHENIAN WARRIORS KILLED AT POTIDAEA.
READ TO THE CLASS OF HISTORY AND ANCIENT
LITERATURE OF THE ROYAL INSTITUTE OF FRANCE,
IN THE MONTH OF SEPTEMBER 1815

N

MEMOIR

ON A

GREEK EPIGRAM.

THE palaeographical monuments, which are connected with facts celebrated in the Grecian history, of which the remembrance has been transmitted to us by the great historians of that nation, are extremely rare, and merit all the attention of philologists, of critics, and of antiquaries.

Among the sculptured and engraved marbles which the Earl of Elgin has saved from impending destruction, and which he has removed to England, we observe some Greek inscriptions of high antiquity.

Several of them belong to the same age, which witnessed the magic power of the chisel of Phidias, in the production of so many sublime pieces of sculpture which we admire in this inestimable Collection.

Among these inscriptions, I shall now select one for examination before the Class of the Institute. It is a poetical epitaph on the Athenians who lost their lives in the battle fought under the walls of Potidaea, in the year 432 B. C.*

This action, of which the time is fixed with the greatest precision by Thucydides himself, as having been the 5th month of the magistracy of the eponymous Archon of Athens, Pythodorus, is found minutely described in the first book of this historian, §§ 62 and 63. Aristeus, the son of Adimantus, a distinguished citizen of Corinth, had brought a considerable force from the Peloponnesus, in order to defend this Corinthian colony of Pallene against the

* Corsini *Fasti Attici*, vol. 1. p. 95. vol. 3. p. 227. . .

Athenians, who, commanded by Callias, the son of Calliades, endeavoured to force it to detach itself from the interests of the mother country. Aristeus proposed to place between two fires, according to the modern expression, the Athenian army, which was encamped between Potidaea and Olynthus. When this army advanced towards the city, and Aristeus marched to meet it, the Macedonians in alliance with the Corinthians were to make a sortie from Olynthus, and attack the Athenians in the rear. Callias, who had foreseen this stratagem, took his measures to frustrate its effect: he left behind him some Macedonian troops who took a different part in the war, in order to oppose such of their countrymen as might march from Olynthus; he attacked the Potidaeans and the Corinthians, defeated them, notwithstanding the valour and the first success of Aristeus, and forced them to retire with loss, and to shut themselves up within the

walls of their city, which, after a siege of about two years, was obliged to surrender.* Callias, though victorious, lost his life on the field of battle, and a hundred and fifty Athenians perished with him.

This affair was considered as the first trial of strength between the different parts of Greece, after their separation from each other ; and although the armies concerned in it were not numerous, it acquired great celebrity. Diodorus Siculus calls it † *μαχην περιφανη*, *an illustrious battle*.

In Thucydides, a writer of the same age, it constitutes a memorable epoch ; he says in his second book, that the Peloponnesian war began the following spring, six months after this victory was obtained by the Athenians, who raised a trophy on the field of battle. The same historian speaks‡ elsewhere of the care which they took, to

* Thucydides, b. 2. § 70.

† B. 12. § 37.

‡ Ib. b. 1. § 63. b. 2. § 2.

remove every year to Athens the bodies of the warriors who lost their lives in their expeditions, to celebrate their funerals, and to honour them with a common monument.* There can be no doubt that some of the 40 vessels, which composed the Athenian fleet that blockaded Potidaea,† carried back to their country the remains of these valiant warriors; and that they had their share in the funeral honours which their fellow citizens so religiously rendered to the brave men who had fallen in fighting for their country. The metrical epitaph found near the Ceramicus at Athens, a place appropriated to these military tombs,‡ in which, notwithstanding the injuries of time, by which it has been

* Thucydides, b. 2. § 34.

† Ib. b. 1. § 61.

‡ Pausanias, Attica, in b. 1. ch. 29: Meursius, *Ceramicus geminus*, ch. 22, 23, in Gronovius's Thesaurus, vol. 4. p. 1006... The inscription which we are examining was found in the plain of the Academia. The exterior Ceramicus extended to this place.

mutilated, these warriors and their victory are most unequivocally mentioned, affords us perfect certainty with regard to this fact. I shall submit to the Class an exact copy of the epitaph ; its sense will be easily understood, and I shall endeavour to supply its deficiencies in the most probable manner.

It will be proper to begin by remarking, that besides the inscriptions which contained the names of the Athenians slain in battle, and which were engraved on their common tombs, these monuments were frequently decorated by another inscription in verse, expressive of the admiration of their country, and of the general sorrow for their loss. Pausanias has mentioned one of these elegies ;* and Demosthenes has preserved that which Athens had placed on the tomb of her citizens who fell at Chaeronea, in defending the liberty of

* B. 1. ch. 22.

Greece against Philip.* It consists of ten elegiac verses.

That which I present to you contains twelve ; at the beginning of which there remain some vestiges of a line in larger characters, serving as a sort of title to the epitaph. These vestiges afford us at first sight but little hope of extracting any sense from them : but in examining them with more attention, we discover in them the traces of the four letters ΕΛΟΙ, which might be regarded as the two last syllables of the word στρατηγῷ (ΕΛΟΙ for ΗΓΩΙ) ; for the characters of this inscription resemble those of the Athenian marbles of Nointel and Choiseul, † except that in the first of the inscriptions of Nointel, the *rho* and the *sigma* have a different form. According to this conjecture, it is not altogether

* Pro corona, p. 222 ; Ed. Reiske.

† Montfaucon, *Palaeographia Graeca*, b. 2. ch. 4 ; Maffei, *Museum Veronense*, p. 406, 407 ; Barthélemy, *Dissertation sur une ancienne inscription grecque*, Paris, 1792, 4to.

absurd to suppose that the whole title of the inscription may have been somewhat like the following :

ΕΙΣΤΟΣ ΣΕΝΤΕΙΜΑΧΕΙΤΕΙΠΕΡΙ
ΠΟΤΕΙΔΑΙΑΝΣΥΓΚΑΛΛΙΑΙΣΤΡΑΤ
ΕΛΟΙΠΕΠΤΟΚΟΤΑΣ
*Eis tous ἐν τῇ μαχῇ τῇ περὶ^τ
Ποτειδαιαν συν Καλλια στρατ-
ΗΓΩΙ πεπτωκοτας.*

On the warriors who fell in battle under the walls of Potidaea, with Callias their general.

These four characters are placed at a greater distance from each other than those of the rest of the inscription. We observe this variety of distribution in some other palaeographical monuments of the same date.* This seems to have been usual at the end of a title, or of a separate article of an inscription, in order that the

* See Chandler's Collection (*Inscriptiones per Asiam et Graeciam*, Part II. No. II, CLVII.); and the title of the first inscription of Nointel, in the *Palaeographia Graeca* of Montfaucon, loc. citat.

last words should fill up a space nearly equal to that of the preceding lines.

The epigram stands at present thus :

L / A O I - - - -

1. ΑΘΑΝΑΙ - - - - -
2. ΣΕΜΑΙΝΕΙ - - - - -
3. ΚΑΙΠΡΟΛΟΝΟ - - - -
4. ΝΙΚΕΝΕΤΠΟΛΕΜΟΙ - - - -
5. ΑΙΘΕΡΜΕΜΦΣΤΧΑΣΤΠΕΔΕΧΣΑΤΟΣΟ - - - -
6. ΤΟΝΔΕΠΟΤΕΙΔΑΙΑΣΑΜΦΙΠΤΙΑΣΕΙ - - - -
7. ΕΧΘΡΟΝΔΟΙΜΕΝΕΧΟΣΙΤΑΦΟΜΕΡΟΣΗΙ - - - -
8. ΤΕΙΧΟΣΠΙΣΤΟΤΑΤΕΝΗΕΠΙΔΕΘΕΝΤΟ - - - -
9. ΑΝΔΡΑΣΜΕΜΠΟΙΣΗΕΔΕΠΟΘΕΙΚΑΙΔ - - - -
10. ΠΡΟΣΘΕΠΟΤΕΙΔΑΙΑΣΗΟΙΘΑΝΟΝΕΜΠΙ - - - -
11. ΠΑΙΔΕΣΑΘΕΝΑΙΟΝΦΣΤΧΑΣΔΑ - - - - -
12. - - - ΑΧΣΑΝΤΑΡΕΤΕΝΚΑΙΠΑΤ - - ΣΤΚΙ -

The third and fifth distichs, mutilated as they are, determine the subject of the elegy. The fifth affords a complete sense in the words which are read without mutilation :

ΑΝΔΡΑΣ ΜΕΝ ΠΟΛΙΣ ΗΔΕ ΠΟΘΕΙ..

ΠΡΟΣΘΕ ΠΟΤΕΙΔΑΙΑΣ ΟΙ ΘΑΝΟΝ.

This city regrets the warriors who fell before Potidaea.

Having established this principal point of my researches, I shall proceed to offer my remarks on each line of this epitaph.

Of the first verse there only remains the imperfect word ΑΘΑΝΑΙ : of the sixth character we distinguish only a vertical line, which might belong to several different letters, but the five preceding incline us to believe that this stroke was a part of a Ταῦ, and that the word was one of the cases of the adjective ἀθανάτος. In an Athenian inscription, it would be absurd to suppose that the name of the city itself, or that of the goddess its protectress, should be expressed in any other dialect than the Attic.

L. 2. The word ΣΕΜΑΙΝΕΙ (*σημαίνει*) is distinct and complete.

L. 3. ΚΑΙΠΡΟΛΟΝΟ : The form of the lambda in the following line, λ, shows that the seventh letter, Λ, in this line is a gam-

ma. As the ο, the ω, and the diphthong ογ, are represented in the inscription by the same character ο, it is probable that the last letter of the line is meant either for an ω or for the diphthong. It is natural to think that the ancestors of these brave men were mentioned in the plural : and I imagine that we may either read

ΚΑΙ ΠΡΟΓΩΝΩΝ, or ΚΑΙ ΠΡΟΓΟΝΟΥΣ.

L. 4. ΝΙΚΕΝΕΥΠΟΛΕΜΟΙ: of the last letter there remains but a vertical line, probably the left leg of a ν; ΝΙΚΗΝ ΕΥΠΟΛΕΜΟΝ.

I prefer this reading to another which might be suggested, ΝΙΚΗΝ ΕΥ ΠΟΛΕΜΟΥΝΤΕΣ.

I have two reasons for this preference ; the first is in the rhythm : the verse, being a pentameter, demands a pause after the syllable which follows the end of the second foot : this pause is preserved in the reading ΝΙΚΗΝ ΕΥΠΟΛΕΜΟΝ, and not in the

other : the second reason is deduced from the Homeric hymn in honour of Mars, in which the same epithet is given to Victory, of whom Mars is called the father.*

Νικης εὐπολεμοιο πατερ.

Νικη εὐπολεμος is the victory which gives a happy termination to the war.

With the third distich the completion of the verses begins to appear possible. The greatest part of this distich exists in this form :

ΑΙΘΕΡΜΕΜΦΣΤΧΑΣΤΠΕΔΕΧΣΑΤΟΣΟ

ΤΟΝΔΕΠΟΤΕΙΔΑΙΑΣΑΜΦΙΠΤΛΑΣΕΛ

The two letters, ΣΟ, at the conclusion of the former line, belong to the word ΣΟΜΑΤΑ (*σωματα*) *bodies*, which is opposed to ΦΣΤΧΑΣ (*ψυχας*) *souls*.

The Aether, says the poet, *has received their souls ; and their bodies at the gates of Potidaea . . .*

I conjecture that the deficiencies of these two verses may be thus supplied :

* Hymn to Mars, v. 4.

ΑΙΘΕΡΜΕΜΦΣΤΧΑΣΤΠΕΔΕΧΣΑΤΟΣΟΜΑΤΑΔΗΤΠ

NON

ΤΟΝΔΕΠΟΤΕΙΔΑΙΑΣΑΜΦΙΠΤΙΑΣΕΛΑΧΟΝ

Αἰθηρ μεν ψυχας ὑπεδεξατο, σωματα δ' ὑπνον
Τονδε Ποτειδαιας ἀμφι πυλας ἐλαχον.

The last word, ΕΛΑΧΟΝ, seems to be sufficiently certain, since the two first letters have been preserved.

The insertion of the word ὑπνον may be thought to require some discussion. But it must be allowed, 1st, that after the word ΣΩΜΑΤΑ, which the sense obviously requires, the particle ΔΕ is indispensable, in order to correspond to the ΜΕΝ which precedes it; 2dly, that this particle must have suffered an elision, since the hexameter requires a long syllable for the spondee at its end; 3dly, that the last word of the verse must have been a noun masculine, as its agreement with the demonstrative ΤΟΝΔΕ, which follows, renders indubitable; 4thly, this word must also have begun with a vowel, in order to the elision of the short

vowel of the particle ΔΕ, and its first syllable must have been long. Few Greek words will be found to fulfil all these conditions.

If this monument had been placed on the field of battle, I should have proposed the word ΟΙΚΟΝ (*oikov τονδε*) *their bodies have obtained this home under the walls of Potidaea*; and this sense would form a correct antithesis to the former part of the sentence, respecting the union of the souls with the purest air, or Aether, which was according to the philosophy of the age.* But the epitaph and the monument were placed at Athens, according to the custom of the republic; it is there that the marble was found; and even independently of that circumstance, the 9th verse, in which we read ΠΟΛΙΣ ΗΕΔΕ, *this city*, which is Athens and not Potidaea, would prove it

* Particularly that of Anaximander and of Anaxogoras. See Plutarch, *de placitis philosophorum*, b. 1. ch. 5; b. 4. ch. 3.

beyond contradiction. I have thought, therefore, that the word ῥπνον would fulfil all the necessary conditions better than any other: *and their bodies at the gates of Potidaea have found this sleep (this eternal sleep.)**

I had also thought of the word OPMON, for death is not only compared by the ancients to sleep, but it is also regarded as the *port*, in which mankind is sheltered at length from the storms and the dangers of life;† but it appeared to me that this word, carrying with it an idea of locality, afforded but an embarrassed sense, and did not very well accord with the mention of Potidaea. The port which received these warriors, under the walls of Potidaea, does not seem to be that in which their

* Many sepulchral epigrams have designated death by the appellations ιερός ὑπνος, ὑπνος πεπρωμένος, ὀφειλομένος, νηγρετος, &c.; *sacred sleep, fatal sleep, sleep due to all mortals, sleep never to be disturbed.* See the 44th, 49th, and 56th epigrams of Callimachus, and the 666th of the *Adespota* in the *Analecta* of Brunck.

† Virg. Aen. b. 7. v. 598, Longin. § 9. No. 7.

bodies rest in the suburbs of Athens. I prefer, therefore, ἔτηνον : [although others might possibly suggest αἴνον or οἴτον, or might even think οἴκον equally admissible.

The sense of the whole distich will be :

The Aether has received their souls, and their bodies have found eternal rest at the gates of Potidaea.

This same distich gives occasion to some palaeographical remarks : MEM is written for MEN, on account of the following mute labial letter *psi* ($\Phi\Sigma$) ; this substitution is very frequent in ancient monuments, and is almost always observed in the inscriptions of these remote ages. It is also to the orthography of the same period, at which the characters expressing the double letters were not yet generally adopted, that we must attribute the use of the two letters *phi* and *sigma* to express the ψ (*psi*), and that of the *chi* and *sigma* for the ξ (*xi*.)

What is most remarkable is the orthography of the word Ποτειδαια, which we

find every where else written without a diphthong in the second syllable, Ποτιδαια, in the Ionic manner, and according to Herodotus. The orthography Ποτειδαια is, however, more consonant to the etymology ; and without doubt this was the primitive form of the word ; for we recognise in it the name of Neptune, Ποσειδων, which in the Doric pronunciation of the Potidaeans* became Ποτειδαιων, the tutelary divinity of their city, of which the name in another dialect would have been Ποσειδεια. This connexion of Potidaea with Neptune is not a gratuitous assertion or a mere conjecture ; it is supported by historical evidence. Herodotus relates, that the Persians, in attacking Potidaea, were drowned on its shores by an extraordinary elevation of the sea, an event which the Greeks attributed to the displeasure of Neptune. The god, they said, took this vengeance for the destruction of his tem-

* Thucydides, b. 1. §. 124.

ple, which was situated without the walls of the city.*

The 4th distich exhibits a deficiency which it is easier to supply : we read,

EXΘΡΟΝΔΟΙΜΕΝΕΧΟΣΙΤΑΦΟΜΕΡΟΣ . .

after this word there remains only the aspiration Η, belonging to the article ΗΟΙ (*οἱ δε*), which must answer to the *οἱ μὲν* at the beginning of the verse. The following is almost entire, in this form :

ΤΕΙΧΟΣΠΙΣΤΟΤΑΤΕΝΗΕΠΙΔΕΘΕΝΤΟ . .

A part of the enemy obtained the honours of sepulture, another part was put to flight, and trusted to the ramparts of the city, the surest hope of their safety ; according to this interpretation, respecting which no doubt can be entertained, we might thus supply the words which have been effaced :

EXΘΡΟΝΔΟΙΜΕΝΕΧΟΣΙΤΑΦΟΜΕΡΟΣ Ηοι δε Φυγοντες
ΤΕΙΧΟΣΠΙΣΤΟΤΑΤΕΝΗΕΠΙΔΕΘΕΝΤΟ βιον

* Herodotus, b. 8. ch. 129. This is the same place that is mentioned by Thucydides under the name Ποσειδωνιον, *Neptunium* (b. 4. § 129.)

Ἐχθρῶν δοῖ μεν ἔχουσι ταφου μέρος, οἱ δε φυγοῦτες
Τειχος πιστοπατην ἐλπιδ' ἔθεντο βίου.

The facts stated in these two verses agree perfectly with the narrative of Thucydides. Aristeus, who had obtained a remarkable advantage in his own quarter, when he saw the defeat of the principal corps of the army, endeavoured to regain the *walls* of the city, towards which the fugitive troops *retired in disorder*, *εἰς το τειχος κατεφυγον*, says the historian.* Nor does he neglect to mention the *truce* granted by the Athenians to the enemy for the burial of the *dead*, whose bodies *they gave up to the Potidaeans*, *τους νεκροὺς ὑποσπονδούς απεδοσάν τοις Ποτιδαιαταῖς*.† The phrase *ἔχειν ταφου μέρος*, in the epigram, does not imply that the dead bodies of the Potidaeans shared the funeral rites of the Athenians, as we might be tempted to suppose, from a too literal interpretation of the word *μέρος*. This word is here only

* B. I. § 63.

† Loc. cit

equivalent to *lot*, or *portion*, and signifies that it was the lot of such of the enemy, as were killed in the battle, to be buried with appropriate honours. We have an example of the same expression in the Agamemnon of Aeschylus, where the sense is the same : Οὐ γαρ, says the herald Talthybius,*

Οὐ γαρ ποτ' ηὐχουν τηδ' εν 'Αργεια πολει
Θανων, μετεξειν φιλτατου ταφου μερος.

*For never thought I in this honoured earth
To share in death the portion of a tomb. POTTER.*

The aspiration of some of the words deserves to be remarked in this distich. The H is a character which in these very ancient inscriptions serves to mark the aspiration of the initial vowels : yet in the seventh line, OI MEN is without the aspirate, though the corresponding HOI ΔE begins with an H.

I have observed that in other monuments of the same kind this sign of

* Aeschyl. Agamemn. v. 518.

aspiration has sometimes been neglected. Thus the Η has been omitted in the word ΑΙΙΕΤΣΙ, *fishermen*, in the title of the first of the inscriptions of Nointel ; and in another inscription of Lord Elgin's Collection, engraved in the time of the Peloponnesian war, the aspirate is omitted at the beginning of the proper name ΑΛΝΟΔΕΜΟΣ ('Αγνοδημος,), *Hagnodemus.*

In the present inscription the aspirate has been omitted at the beginning of the word 'Υπεδεξατο, as it is omitted in the word 'Υποκρητηρα of the Sigean inscription. We find it, however, before the initial ρ of the word ΗΥΦΣΟΣ (ὑψος), of the Athenian inscription, which belonged to the Society of *Dilettanti* in London. (Chandler, p. 11. No. I.)

By an opposite peculiarity, the word ΗΕΙΠΙΣ (ἱλπις) is here aspirated, but never in the manuscripts of ancient authors : and this circumstance is not owing to an accidental insertion of the character ; it

seems on the contrary to have related to an ancient pronunciation, of which the vestiges still remain in Latin inscriptions, in which this word and its derivatives, when converted into proper names, as *Helpis*, *Helpidius*, *Helpidianus*, are always preceded by an H.

The 5th distich presents fewer difficulties than the rest; and the mutilation of the verses does not render their sense obscure :

ΑΝΔΡΑΣΜΕΜΠΟΛΙΣΗΕΔΕΠΟΘΕΙΚΑΙΔ - - -

ΠΡΟΣΘΕΠΟΤΕΙΔΑΙΑΣΗΟΙΘΑΝΟΝΕΜΠΙ - -

Our country regrets these warriors who fell before Potidaea.

The Δ which remains at the end of the 9th verse has suggested to me the supplementary words ΔΑΚΡΥΣΙ ΤΙΜΑΙ, (*δακρυστιμα*)* honours them with its tears ; although

* Ennius, a great imitator of the Greeks, has employed the same expression in his epitaph in elegiac verses :

Nemo me LACRUMIS DECORET.

Let no man grace my funeral with tears.

The Homeric phrase *δακρυα λειβει* would supply the de-

I will not assert that this was the precise expression of the ancient poet.

At the end of the 10th verse I conjecture that the word, which is wanting, was ΠΡΟΜΑΧΟΙΣ.

The perpendicular stroke which follows the π (*pi*) does not allow us to think of the word *πολεμω*, which would also render the expression less animated ; whoever collects the elegies of Tyrtaeus will readily adopt the insertion which I have proposed. Thus the sense of the 5th distich will be :

This city honours with its regret and its tears the warriors who fell before Potidaea, exposing themselves to danger in the first ranks of the combatants.

The last distich has suffered more than the preceding. What remains of it is this :

ΠΑΙΔΕΣΑΘΕΝΑΙΟΝΦΣΤΧΑΣΔΑ - - - -

ΑΧΣΑΝΤΑΡΕΤΕΝΚΑΙΠΑΤ - - - ΓΤΚ↓ - - -

The MEN of the 9th line inclines me to sufficiency equally well, but would not afford so good a connexion with the words which follow in the next line.

believe that the Δ which follows the word ΦΣΥΧΑΣ must be marked with an apostrophe, and that the word which follows must begin with an A. This conjecture, indeed, I consider as a certainty.

The beginning of the last line has been impaired by the fracture of the marble. Taking every thing into consideration, I am disposed to adopt for the letters wanting ΗΑΙΠΡ (*αι πραξιν*).

The mutilation of the other end of the line seems to be equally easy to supply : the traces of the four letters ΕΥΚΛ suggest to me the aorist εὐκλεῖσταν, which I have already found in a metrical epitaph on a warrior of Megara.*

The three letters ΠΑΤ are probably the first of the word ΠΑΤΡΙΔ for *πατριδα*.

Thus the whole verse would be read :

* That of Python. An extract from the memoir, in which I have explained this inscription, is printed in the first volume of the *Histoire de la Classe d'Histoire et Littérature ancienne de l'Institut de France*. We read in it, *πατερ' εὐκλεῖξων*, and *εὐκλεῖστ' Ανδοχιδαν*.

ΗΑΙΠΡΑΧΣΑΝΤΑΡΕΤΕΝΚΑΙΠΑΤΡΙΔΕΥΚΛΕΪΣΑΝ.

Αἱ πραξῖαι τ' ἀρετῆν καὶ πατριδ' εὐκλεῖσαν.

Those souls who by the exercise of their virtue have added to the glories of their country.

The expression *πραξῖαι ἀρετῆν*, though I have no precise authority for it at hand, differs but little from the well known phrase *πραξῖαι ἀγαθῶν*, nor from another which is found in an oration of Aeschines,* *πραττεῖν ἐπιτηδευμάτα*; nor lastly from a third *ποιησᾶς ἀρετᾶς*, which occurs in Aristophanes (*Frogs*, v. 1040) :

‘Οδεν ή ’μη φρονι ἀπομαχάμενη, πολλας ἀρετας ἐποιησεν
Πατροκλων, Τευκρων Θυμολεοντων.

*Thus my soul, taking pattern from heroes departed,
From Patroclus, and Teucer, those chiefs lion hearted,
Mighty deeds has “atchieved.”*

[— *The gallant deeds
Of brave Patroclus, Teucer, “and Thymalion,”
I sang to fire each valiant citizen.* DUNSTER.]

I cite this passage the more willingly,

* *Contra Timarchum*, p. 6. Ed. Taylor, or p. 64. Ed. Reiske.

as it affords me a tolerably happy addition to the 11th line of the epitaph, which will thus become :

Παιδες Αθηναιων, ψυχας δ' απομαξατ' αρειους
Αι πραξαν τ' αρετην και πατριδ' ευκλεισαν.

And you, young Athenians, imitate (cause to revive in your persons) those courageous souls, who by the exercise of their virtue added new lustre to the glory of their country.

Before we quit this subject, it will be proper to notice the falsehood of the assertions of Demochares, who, in order to calumniate the philosophers, and Socrates in particular, had maintained, in a work of which Athenaeus has given us some extracts, that no battle had ever been fought between the Athenians and the Potidaeans ; his sole object having been to deprive Socrates of the glory of having been one of the combatants.*

* Athenaeus, b. 5. p. 215; and vol. 3. of the *Animadversiones* of Schweighäuser on the same passage, b. 5. ch. 55.

This monument, contemporary with the facts which it records, affords us a new argument, in addition to a multitude of others, which have already been advanced by modern critics, in opposition to the calumnious assertions of this rhetorician, who has attacked the votaries of philosophy.

Thus, after the restorations which I have proposed, the sense of the part of the epigram which remains tolerably perfect will be nearly this :

*Their souls high heaven received : their bodies gained,
In Potidaea's plains, this hallowed tomb.
Their foes unnumbered fell : a few remained,
Saved by their ramparts from the general doom.
The victor city mourns her heroes slain,
Foremost in fight, they for her glory died.
Tis yours, ye sons of Athens, to sustain,
By martial deeds like theirs, your country's pride.*

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FROM THE
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H O U S E O F C O M M O N S
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S C U L P T U R E D M A R B L E S ;
&c.

L O N D O N :

P R I N T E D F O R J O H N M U R R A Y , A L B E M A R L E - S T R E E T ,
B Y W . B U L M E R A N D C O . C L E V E L A N D - R O W ,
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R E P O R T.

THE SELECT COMMITTEE appointed to inquire whether it be expedient that the Collection mentioned in the EARL of ELGIN's Petition, presented to The House on the 15th day of *February* last, should be purchased on behalf of The Public, and if so, what Price it may be reasonable to allow for the same,

CONSIDER the Subject referred to them, as divided into Four principal Heads;

The First of which relates to the Authority by which this Collection was acquired:

The Second to the circumstances under which that Authority was granted:

The Third to the Merit of the Marbles as works of Sculpture, and the importance of making them Public Property, for the purpose of promoting the study of the Fine Arts in Great Britain;—and

The Fourth to their Value as objects of sale; which includes the consideration of the Expense which has attended the removing, transporting, and bringing them to England.

To these will be added some general Observations upon what is to be found, in various Authors, relating to these Marbles.

I.

WHEN the Earl of *Elgin* quitted England upon his mission to the Ottoman Porte, it was his original intention to make that appointment beneficial to the progress of the Fine Arts in Great Britain, by procuring accurate drawings and casts of the valuable remains of Sculpture and Architecture scattered throughout Greece, and particularly concentrated at Athens.

With this view he engaged Signor Lusieri, a painter of reputation, who was then in the service of the King of the Two Sicilies, together with two architects, two modellers, and a figure painter, whom Mr. *Hamilton* (now Under Secretary of State) engaged at Rome, and despatched with Lusieri, in the summer of 1800, from Constantinople to Athens.

They were employed there about nine months, from August 1800 to May 1801, without having any sort of facility or accommodation afforded to them: nor was the Acropolis accessible to them, even for the purpose of taking drawings, except by the payment of a large fee, which was exacted daily.

The other five artists were withdrawn from Athens in January 1803, but Lusieri has continued there ever since, excepting during the short period of our hostilities with the Ottoman Porte.

During the year 1800, Egypt was in the power of the French: and that sort of contempt and dislike

which has always characterized the Turkish government and people in their behaviour towards every denomination of Christians, prevailed in full force.

The success of the British arms in Egypt, and the expected restitution of that province to the Porte, wrought a wonderful and instantaneous change in the disposition of all ranks and descriptions of people towards our Nation. Universal benevolence and good-will appeared to take place of suspicion and aversion. Nothing was refused which was asked; and Lord *Elgin*, availing himself of this favourable and unexpected alteration, obtained, in the summer of 1801, access to the Acropolis for general purposes, with permission to draw, model, and remove; to which was added, a special licence to excavate in a particular place. Lord *Elgin* mentions in his evidence, that he was obliged to send from Athens to Constantinople for leave to remove a house; at the same time remarking, that, in point of fact, all permissions issuing from the Porte to any distant provinces, are little better than authorities to make the best bargain that can be made with the local magistracies. The applications upon this subject, passed in verbal conversations; but the warrants or fermauns were granted in writing, addressed to the chief authorities resident at Athens, to whom they were delivered, and in whose hands they remained: so that your Committee had no opportunity of learning from Lord *Elgin* himself their exact tenor, or of ascertaining in what terms they noticed, or allowed the displacing, or carrying away of these Marble But Dr. *Hunt*, who accompanied Lord *Elgin*

chaplain to the embassy, has preserved, and has now in his possession, a translation of the second fermaun, which extended the powers of the first ; but as he had it not with him in London, to produce before your Committee, he stated the substance, according to his recollection, which was, " That in order to " show their particular respect to the Ambassador of " Great Britain, the august ally of the Porte, with " whom they were now and had long been in " the strictest alliance, they gave to his Excellency " and to his Secretary, and the Artists employed by " him, the most extensive permission to view, draw, " and model the ancient Temples of the Idols, and " the sculptures upon them, and to make excavations, " and to take away any stones that might appear inter- " resting to them." He stated further, that no remonstrance was at any time made, nor any displeasure shown by the Turkish government, either at Constantinople or at Athens, against the extensive interpretation which was put upon this fermaun ; and although the work of taking down and removing, was going on for months, and even years, and was conducted in the most public manner, numbers of native labourers, to the amount of some hundreds, being frequently employed, not the least obstruction was ever interposed, nor the smallest uneasiness shown after the granting of this second fermaun. Among the Greek population and inhabitants of Athens, it occasioned no sort of dissatisfaction ; but, as Mr. Hamilton, an eye witness, expresses it, so far from exciting any unpleasant sensation, the people seemed to feel it as the means of bringing foreigners into

their country, and of having money spent among them. The Turks showed a total indifference and apathy as to the preservation of these remains, except when in a fit of wanton destruction, they sometimes carried their disregard so far as to do mischief by firing at them. The numerous travellers and admirers of the Arts committed greater waste, from a very different motive ; for many of those who visited the Acropolis, tempted the soldiers and other people about the fortress to bring them down heads, legs, or arms, or whatever other pieces they could carry off.

A translation of the fermaun itself has since been forwarded by Dr. *Hunt*, which is printed in the Appendix.

II.

Upon the Second Division, it must be premised, that antecedently to Lord *Elgin's* departure for Constantinople, he communicated his intentions of bringing home casts and drawings from Athens, for the benefit and advancement of the fine Arts in this country, to Mr. *Pitt*, Lord *Grenville*, and Mr. *Dundas*, suggesting to them the propriety of considering it as a national object, fit to be undertaken, and carried into effect at the public expense ; but that this recommendation was in no degree encouraged, either at that time or afterwards.

It is evident, from a letter of Lord *Elgin*, to the Secretary of State, 13 January, 1803, that he considered himself as having no sort of claim for his disbursements in the prosecution of these pursuits, though he stated, in the same despatch, the heavy

expenses in which they had involved him, so as to make it extremely inconvenient for him to forego any of the usual allowances to which Ambassadors at other courts were entitled. It cannot, therefore, be doubted, that he looked upon himself in this respect as acting in a character entirely distinct from his official situation. But whether the Government from whom he obtained permission did, or could so consider him, is a question which can be solved only by conjecture and reasoning, in the absence and deficiency of all positive testimony. The Turkish ministers of that day are, in fact, the only persons in the world capable (if they are still alive) of deciding the doubt; and it is probable that even they, if it were possible to consult them, might be unable to form any very distinct discrimination as to the character in consideration of which they acceded to Lord *Elgin's* request. The occasion made them, beyond all precedent, propitious to whatever was desired in behalf of the English nation ; they readily, therefore, complied with all that was asked by Lord *Elgin*. He was an Englishman of high rank ; he was also Ambassador from our Court : they granted the same permission to no other individual : but then, as Lord *Elgin* observes, no other individual applied for it to the same extent, nor had indeed the same unlimited means for carrying such an undertaking into execution. The expression of one of the most intelligent and distinguished of the British travellers, who visited Athens about the same period, appears to your Committee to convey as correct a judgment as can be formed upon this question, which is incapable of

being satisfactorily separated, and must be taken in the aggregate.

The Earl of *Aberdeen*, in answer to an inquiry, whether the authority and influence of a public situation was in his opinion necessary for accomplishing the removal of these Marbles, answered, that he did not think a private individual could have accomplished the removal of the remains which Lord *Elgin* obtained : . and Doctor *Hunt*, who had better opportunities of information upon this point than any other person who has been examined, gave it as his decided opinion, that “ a British subject not in the situation of Ambassador, could not have been able to obtain from the Turkish Government a fermaun of such extensive powers.”

It may not be unworthy of remark, that the only other piece of Sculpture which was ever removed from its place for the purpose of export was taken by Mr. Choiseul Gouffier, when he was Ambassador from France to the Porte ; but whether he did it by express permission, or in some less ostensible way, no means of ascertaining are within the reach of your Committee. It was undoubtedly at various times an object with the French Government to obtain possession of some of these valuable remains, and it is probable, according to the testimony of Lord *Aberdeen* and others, that at no great distance of time they might have been removed by that government from their original site, if they had not been taken away, and secured for this country by Lord *Elgin*.

III.

The Third Part is involved in much less intricacy ; and although in all matters of Taste there is room for great variety and latitude of opinion, there will be found upon this branch of the subject much more uniformity and agreement than could have been expected. The testimony of several of the most eminent Artists in this kingdom, who have been examined, rates these Marbles in the very first class of ancient art, some placing them a little above, and others but very little below the Apollo Belvidere, the Laocoön, and the Torso of the Belvidere. They speak of them with admiration and enthusiasm : and notwithstanding the manifold injuries of time and weather, and those mutilations which they have sustained from the fortuitous, or designed injuries of neglect, or mischief, they consider them as among the finest models, and the most exquisite monuments of antiquity. The general current of this portion of the evidence makes no doubt of referring the date of these works to the original building of the Parthenon, and to the designs of Phidias, the dawn of every thing which adorned and ennobled Greece. With this estimation of the excellence of these works it is natural to conclude, that they are recommended by the same authorities as highly fit, and admirably adapted to form a school for study, to improve our national taste for the Fine Arts, and to diffuse a more perfect knowledge of them throughout this kingdom.

Much indeed may be reasonably hoped and expected, from the general observation and admiration

of such distinguished examples. The end of the fifteenth and beginning of the sixteenth centuries enlightened by the discovery of several of the noblest remains of antiquity, produced in Italy an abundant harvest of the most eminent men, who made gigantic advances in the path of Art, as Painters, Sculptors, and Architects. Caught by the novelty, attracted by the beauty, and enamoured of the perfection of those newly disclosed treasures, they imbibed the genuine spirit of ancient excellence, and transfused it into their own compositions.

It is surprising to observe in the best of these Marbles in how great a degree the close imitation of Nature is combined with grandeur of Style, while the exact details of the former in no degree detract from the effect and predominance of the latter.

The two finest single figures of this Collection differ materially in this respect from the Apollo Belvidere, which may be selected as the highest and most sublime representation of ideal form and beauty, which Sculpture has ever embodied, and turned into shape.

The evidence upon this part of the inquiry will be read with satisfaction and interest, both where it is immediately connected with these Marbles, and where it branches out into extraneous observations, but all of them relating to the study of the Antique. A reference is made by one of the witnesses to a sculptor, eminent throughout Europe for his works, who lately left this metropolis highly gratified by the view of these treasures of that branch of art, which he has cultivated with so much success. His

own letter to the Earl of *Elgin* upon this subject is inserted in the Appendix.

In the judgment of Mr. *Payne Knight*, whose valuation will be referred to in a subsequent page, the first class is not assigned to the two principal statues of this Collection ; but he rates the Metopes in the first class of works in High Relief, and knows of nothing so fine in that kind. He places also the Frize in the first class of Low Relief ; and considering a general Museum of Art to be very desirable, he looks upon such an addition to our national collection as likely to contribute to the improvement of the Arts, and to become a very valuable acquisition ; for the importation of which Lord *Elgin* is entitled to the gratitude of his Country.

IV.

The directions of the House in the order of reference imposes upon your Committee the task of forming and submitting an opinion upon the Fourth Head, which otherwise the scantiness of materials for fixing a pecuniary Value, and the unwillingness, or inability in those who are practically most conversant in Statuary to afford any lights upon this part of the subject, would have rather induced them to decline.

The produce of this Collection, if it should be brought to sale in separate lots, in the present depreciated state of almost every article, and more particularly of such as are of precarious and fanciful value, would probably be much inferior to what may be denominated its intrinsic value.

The mutilated state of all the larger Figures, the

want either of heads or features, of limbs or surface, in most of the Metopes, and in a great proportion of the Compartments even of the larger Frize, render this Collection, if divided, but little adapted to serve for the decoration of private houses. It should therefore be considered as forming a Whole, and should unquestionably be kept entire as a School of Art, and a Study for the formation of Artists. The competitors in the market, if it should be offered for sale without separation, could not be numerous. Some of the Sovereigns of Europe, added to such of the great Galleries or national Institutions in various parts of the Continent, as may possess funds at the disposal of their directors sufficient for such a purpose, would in all probability be the only purchasers.

It is not however reasonable nor becoming the liberality of Parliament to withhold upon this account, whatever, under all the circumstances, may be deemed a just and adequate price; and more particularly in a case where Parliament is left to fix its own valuation, and no specific sum is demanded, or even suggested by the Party who offers the Collection to the Public.

It is obvious that the money expended in the acquisition of any commodity is not necessarily the measure of its real value. The sum laid out in gaining possession of two articles of the same intrinsic worth, may, and often does vary considerably. In making two excavations, for instance, of equal magnitude and labour, a broken Bust or some few Fragments may be discovered in the one, and a perfect Statue in the other. The first cost of the broken Bust and of the entire Statue would in that case be

the same; but it cannot be said that the value is therefore equal. In the same manner, by the loss, or detention of a Ship, a great charge may have been incurred, and the original outgoing excessively enhanced; but the value to the buyer will in no degree be affected by these extraneous accidents. Supposing again, Artists to have been engaged at considerable salaries during a large period in which they could do little or nothing, the first cost would be burdensome in this case also to the employer, but those who bought would look only at the value of the article in the market where it might be exposed to sale, without caring, or inquiring how, or at what expense it was brought thither.

Supposing, on the other hand, that the thirteen other Metopes had been bought at the Custom-House sale at the same price which that of Mr. Choiseul Gouffier fetched, it could never be said, that the value of them was no more than twenty-four or twenty-five pounds a piece.

It is perfectly just and reasonable that the seller should endeavour fully to reimburse himself for all expenses, and to acquire a profit also, but it will be impossible for him to do so, whenever the disbursements have exceeded the fair money price of that which he has to dispose of.

Your Committee refer to Lord *Elgin's* evidence for the large and heavy charges which have attended the formation of this Collection, and the placing of it in its present situation; which amount, from 1799 to January 1803, to £.62,440, including £.23,240 for the interest of money; and according to a sup-

plemental account, continued from 1803 to 1816, to no less a sum than £.74,000, including the same sum for interest.

All the papers which are in his possession upon this subject, including a journal of above 90 pages, of the daily expenses of his principal Artist Lusieri (from 1803 to the close of 1814) who still remains in his employment at Athens, together with the account current of Messrs. Hayes, of Malta, (from April 1807 to May 1811) have been freely submitted to your Committee; and there can be no doubt, from the inspection of those accounts, confirmed also by other testimony, that the disbursements were very considerable; but supposing them to reach the full sum at which they are calculated, your Committee do not hesitate to express their opinion, that they afford no just criterion of the Value of the Collection, and therefore must not be taken as a just basis for estimating it.

Two Valuations, and only two in detail, have been laid before your Committee, which are printed; differing most widely in the particulars, and in the total; that of Mr. *Payne Knight* amounting to £.25,000, and that of Mr. *Hamilton* to £.60,800.

The only other sum mentioned as a money price, is in the evidence of the Earl of *Aberdeen*, who named £.35,000, as a sort of conjectural estimate of the Whole without entering into particulars.

In addition to the instances of prices quoted in Mr. *Payne Knight's* evidence, the sums paid for other celebrated Marbles deserve to be brought under the notice of the House.

The *Townley* Collection which was purchased for the British Museum in June 1805, for £.20,000, is frequently referred to in the examinations of the witnesses, with some variety of opinion as to its intrinsic value ; but it is to be observed of all the principal Sculptures in that Collection, that they were in excellent condition with the surface perfect ; and where injured, they were generally well restored, and perfectly adapted for the decoration, and almost for the ornamental furniture of a private house, as they were indeed disposed by Mr. *Townley* in his life time.

In what proportion the state of mutilation in which the *Elgin* Marbles are left, and above all the corrosion of much of the surface by weather reduce their value, it is difficult precisely to ascertain ; but it may unquestionably be affirmed in the words of one of the Sculptors examined (who rates these works in the highest class of Art) that “ the *Townleyan* Marbles being entire, are, in a commercial point of view, the most valuable of the two : but that the *Elgin* Marbles, as possessing that matter which Artists most require, claim a higher consideration.”

The *Aegina* Marbles which are also referred to, and were well known to one of the Members of your Committee, who was in treaty to purchase them for the British Museum, sold for £.6,000, to the Prince Royal of Bavaria, which was less than the British Government had directed to be offered, after a prior negociation for obtaining them had failed ; their real value however was supposed not to exceed £.4000, at which Lusieri estimated them. They are

described as valuable in point of remote antiquity, and curious in that respect, but of no distinguished merit as specimens of Sculpture, their style being what is usually called Etruscan, and older than the age of Phidias.

The Marbles at Phigalia, in Arcadia, have lately been purchased for the Museum at the expense of £.15,000, increased by a very unfavourable exchange to £.19,000, a sum which your Committee, after inspecting them, venture to consider as more than equal to their value.

It is true that an English gentleman, concerned in discovering them, was ready to give the same sum; and therefore no sort of censure can attach on those who purchased them abroad for our national gallery, without any possible opportunity of viewing and examining the sculpture, but knowing them only from the sketches which were sent over, and the place where they were dug up, to be undoubted and authentic remains of Greek Artists of the best time.

When the first offer was made by the Earl of *Elgin* to Mr. *Perceval*, of putting the Public in possession of this Collection, Mr. *Long*, a Member of your Committee, was authorized by Mr. *Perceval* to acquaint Lord *Elgin*, that he was willing to propose to Parliament to purchase it for £.30,000, provided Lord *Elgin* should make out, to the satisfaction of a Committee of the House of Commons, that he had expended so much in acquiring and transporting it.

Lord *Elgin* declined this proposal, for the reasons stated by him in his evidence: and until the month

of June 1815, no further step was taken on either side; but at that time a petition was presented, on the part of Lord *Elgin*, to the House, which owing to the late period of the Session, was not proceeded upon. Eighty additional cases have been received since 1811, the contents of which, enumerated in Mr. *Hamilton's* evidence, now form a part of the Collection. The Medals also, of which the value is more easily defined, were not included in the proposal made to Mr. *Perceval*.

Against these augmentations must be set the rise in the value of money, which is unquestionably not inconsiderable, between the present time and the year 1811; a cause or consequence of which is the depreciation of every commodity, either of necessity, or fancy, which is brought to sale.

Your Committee, therefore, do not think that they should be justified, in behalf of the Public, if they were to recommend to the House any extension of Mr. *Perceval's* offer to a greater amount than £.5000: and, under all the circumstances that they have endeavoured to bring under the view of the House, they judge Thirty-five thousand Pounds to be a reasonable and sufficient price for this Collection.

Your Committee observing, that by the Act 45 Geo. III, c. 127, for vesting the *Townleyan* collection in the Trustees of the British Museum, § 4, the proprietor of that Collection, Mr. *Townley Standish*, was added to the Trustees of the British Museum, consider the Earl of *Elgin* (and his heirs being Earls of *Elgin*) as equally entitled to the same distinction;

and recommend that a clause should be inserted to that effect, if it should be necessary that an Act should pass for transferring his Collection to the Public.

It may not be deemed foreign to this subject, if your Committee venture to extend their observations somewhat beyond the strict limit of their immediate inquiry, and lay before the House what occurs to them as not unimportant with regard to the age and authenticity of these Sculptures. The great works with which Pericles adorned, and strengthened Athens, were all carried on under the direction and superintendence of Phidias; for this there is the authority of various ancient writers, and particularly of Plutarch; but he distinctly asserts in the same passage, that Callicrates and Ictinus executed the work of the Parthenon; which is confirmed also by Pausanias, so far as relates to Ictinus, who likewise ornamented or constructed the temple of Apollo at Phigalia;* from whence, by a singular coincidence, the Sculptures in High Relief, lately purchased for the British Museum, and frequently referred to in the evidence, were transported.

The style of this work in the opinion of the Artists, indicates, that it belongs to the same period, though

* The penultimate syllable should be pronounced long; Phigalia closes two hexameter verses, one of which is quoted by Pausanias, and the other by Stephanus Byzantinus, from Rhianus, a poet of Crete.

the execution is rated as inferior to that of the *Elgin Marbles*. In the fabulous stories which are represented upon both, there is a very striking similarity ; and it may be remarked in passing, that the subjects of the Metopes, and of the smaller Frize, which is sculptured with the Battle of the Amazons, correspond with two out of the four subjects mentioned by Pliny, as adorning the shield and dress of the Minerva ; so that there was a general uniformity of design in the stories which were selected for the internal, and external decoration of the Parthenon. The taste of the same artist, Ictinus, probably led him to repeat the same ideas, which abound in graceful forms, and variety of composition, when he was employed upon the temple of another divinity, at a distance from Athens.

The statue of Minerva within the temple, was the work of Phidias himself, and with the exception of the Jupiter which he made at Elis, the most celebrated of his productions. It was composed of ivory and gold : with regard to which, some very curious anecdotes relating to the political history of that time, are to be found in the same writers : the earliest of which, from a passage in a cotemporary poet, Aristophanes, proves that the value of these materials involved both Pericles and the director of his works in great trouble and jeopardy ; upon which account the latter is said to have withdrawn to Elis, and to have ended his days there, leaving it doubtful whether his death was natural, or in consequence of a judicial sentence : but Plutarch places his death at Athens, and in prison, either by disease or by poison.

It has been doubted whether Phidias himself ever wrought in Marble ; but, although, when he did not use ivory, his chief material was unquestionably bronze ; there are authorities sufficient to establish, beyond all controversy, that he sometimes applied his hand to marble. Pliny, for instance, asserts that he did so, and mentions a Venus ascribed to him, existing in his own time in the collection (or in the portico) of Octavia. Phidias is called by Aristotle, a skilful worker in Stone ; and Pausanias enumerates a Celestial Venus of Parian Marble undoubtedly of his hand : and the Rhamnusian Nemesis, also of the same material. Some of his statues in bronze were brought to Rome by Paulus Æmilius, and by Catulus.

His great reputation, however, was founded upon his representations of the Gods, in which he was supposed more excellent than in human forms, and especially upon his works in ivory, in which he stood unrivalled.*

Elidas the Argive is mentioned as the master of Phidias : which honour is also shared by Hippias. His two most celebrated scholars were Alcamenes an Athenian of noble birth, and Agoracritus of Paros ; the latter of whom was his favourite ; and it was reported, that out of affection to him, Phidias put his scholar's name upon several of his own works ; among which the statue called Rhamnusian Nemesis is particularized by Pliny and Suidas.

In another passage of Pliny, Alcamenes is classed

* Quintillian, 12, c. 10.

with Critias, Nestocles, and Hegias, who are called the rivals of Phidias. The name of Colotes is preserved as another of his scholars.

The other great Sculptors, who were living at the same time with Phidias, and flourished very soon after him, were Agelades, Callon, Polycletus, Phragmon, Gorgias, Lacon, Myron, Pythagoras, Scopas, and Perelius.

The passage in which Pausanias mentions the Sculptures on the pediments is extremely short, and to this effect ; “ As you enter the temple, which they call Parthenon, all that is contained in what is termed the (*Eagles*) Pediments, relates in every particular to the birth of Minerva ; but on the opposite or back front is the Contest of Minerva and Neptune for the land ; but the statue itself is formed of ivory and gold.” The state of dilapidation into which this temple was fallen, when Stuart visited it in 1751, and made most correct drawings for his valuable work, left little opportunity of examining and comparing what remained upon that part of the temple with the passage referred to : but an account is preserved by travellers, who about 80 years earlier found one of these pediments in tolerable preservation, before the war between the Turks and Venetians, in 1687, had done so much damage to this admirable structure. The observations of one of these (Dr. Spon, a French Physician) may be literally translated thus :

“ The highest part of the front which the Greeks called ‘ the Eagle,’ and our architects ‘ the Fronton,’ is enriched with a groupe of beautiful figures in

marble, which appear from below as large as life. They are of entire relief, and wonderfully well worked. Pausanias says nothing more, than that this Sculpture related to the birth of Minerva. The general design is this :

" Jupiter, who is under the highest angle of the pediment (fronton) has the right arm broken, in which, probably, he held his thunderbolt ; his legs are thrown wide from each other, without doubt to make room for his eagle. Although these two characteristics are wanting, one cannot avoid recognizing him by his beard, and by the majesty with which the sculptor has invested him. He is naked, as they usually represented him, and particularly the Greeks, who for the most part made their figures naked ; on his right is a statue, which has its head and arms mutilated, draped to about half the leg, which one may judge to be a Victory, which precedes the car of Minerva, whose horses she leads. They are the work of some hand as bold as it was delicate, which would not perhaps have yielded to Phidias, or Praxiteles, so renowned for (representing) horses. Minerva is sitting upon the car, rather in the habit of a goddess of the sciences, than of war ; for she is not dressed as a warrior, having neither helmet, nor shield, nor head of Medusa upon her breast : she has the air of youth, and her head dress is not different from that of Venus. Another female figure without a head is sitting behind her with a child, which she holds upon her knees, I cannot say who she is ; but I had no trouble in making out or recognising the two next, which are the last on that

side ; it is the Emperor Hadrian sitting, and half naked, and, next to him, his wife Sabina. It seems that they are both looking on with pleasure at the triumph of the goddess. I do not believe that before me, any person observed this particularity, which deserves to be remarked : “ On the left of Jupiter are five or six figures, of which some have lost the heads ; it is probably the circle of the gods, where Jupiter is about to introduce Minerva, and to make her be acknowledged for his daughter. The pediment behind represented, according to the same author, the dispute which Minerva and Neptune had for naming the city, but all the figures are fallen from them, except one head of a sea-horse, which was the usual accompaniment of this god ; these figures of the two pediments were not so ancient as the body of the temple built by Pericles, for which there wants no other argument than that of the statue of Hadrian, which is to be seen there, and the Marble which is whiter than the rest. All the rest has not been touched. The Marquis de Nointel had designs made of the whole, when he went to Athens ; his painter worked there for two months, and almost lost his eyes, because he was obliged to draw every thing from below, without a scaffold.”—(Voyage par Jacob Spon ; Lyons, 1678 ; 2 tom. p. 144.)

Wheler, who travelled with Spon, and published his work at London (four years later) in 1682, says, “ But my companion made me observe the next two figures sitting in the corner to be of the Emperor Hadrian and his Empress Sabina, whom I easily knew to be so, by the many medals and statues I

have seen of them." And again, "But the Emperor Hadrian most probably repaired it, and adorned it with those figures at each front. For the whiteness of the Marble, and his own statue joined with them, apparently show them to be of a later age than the first, and done by that Emperor's command. Within the portico on high, and on the outside of the cella of the temple itself, is another border of basso relievo round about it, or at least on the North and South sides, which, without doubt, is as antient as the temple, and of admirable work, but not so high a relievo as the other. Thereon are represented sacrifices, processions, and other ceremonies of the heathens' worship; most of them were designed by the M. de Nointel, who employed a painter to do it two months together, and showed them to us when we waited on him at Constantinople."

Another French author, who published three years earlier than Spon, a work called "*Athenes Ancienne & Nouvelle, par le Sr de la Guilletiere; à Paris, 1675,*"—says, "Pericles employed upon the Parthenon the celebrated architects Callicrates and Ictinus. The last, who had more reputation than the former, wrote a description of it in a book,* which he composed on purpose, and which has been lost; and we should probably not now have the opportunity of admiring the building itself, if the Emperor Hadrian had not preserved it to us, by the repairs which he caused to be done. It is to his care that we owe the

* Ictinus and Carpion were jointly concerned in this work, for which we have the authority of Vitruvius, lib. 7. præfat.

few remains of antiquity which are still entire at Athens."

In the *Antiquities of Athens* by Stuart, vol. ii. p. 4, it is said, "Pausanias gives but a transient account of this Temple, nor does he say whether Hadrian repaired it, though his statue, and that of his Empress Sabina in the western pediment, have occasioned a doubt whether the sculptures, in both, were not put up by him. Wheler and Spon were of this opinion, and say they were whiter than the rest of the building. The statue of Antinous, now remaining at Rome, may be thought a proof that there were artists in his time capable of executing them, but this whiteness is no proof that they were more modern than the Temple, for they might be made of a whiter marble; and the heads of Hadrian and Sabina might be put on two of the ancient figures, which was no uncommon practice among the Romans; and if we may give credit to Plutarch, the buildings of Pericles were not in the least impaired by age in his time; therefore this temple could not want any material repairs in the reign of Hadrian."

With regard to the works of Hadrian at Athens, Spartian says, "that he did much for the Athenians;*" and a little after, on his second visit to Athens, "going to the East he made his journey through Athens, and dedicated the works which he had begun there: and particularly a temple to Olympian Jupiter, and an altar to himself."

The account given by Dion Cassius, is nearly to

* Folio Edit. Paris, 1620. p. 6.

the same effect, adding that he placed his own statue within the temple of Olympian Jupiter, which he erected.*

He called some other cities after his own name, and directed a part of Athens to be styled Hadrianopolis:† but no mention is made by any ancient author, of his touching, or repairing the Parthenon. Pausanias, who wrote in his reign, says, that “the temples which Hadrian either erected from the foundation, or adorned with dedicated gifts and decorations, or whatever donations he made to the cities of the Greeks, and of the Barbarians also, who made application to him, were all recorded at Athens in the temple common to all the gods.”‡

It is not unlikely, that a confused recollection of the statue which Hadrian actually placed at Athens, may have led one of the earliest travellers into a mistake, which has been repeated, and countenanced by subsequent writers; but Mr. Fauvel, who will be quoted presently, speaks as from his own examination and observation, when he mentions the two statues in question; which, it is to be observed, still remain (without their heads) upon the pediment of the entrance, and have not been removed by Lord *Elgin*.

An exact copy of these drawings, by the Marquis de Nointel's painter, is given in M. Barry's works; which are rendered more valuable on account of the destruction of a considerable part of the Temple in the Turkish war by the falling of a Venetian bomb,

* B. 69, c. 16. † Spartian, p. 10. ‡ Paus. Att. p. 5. Ed. Xyl.

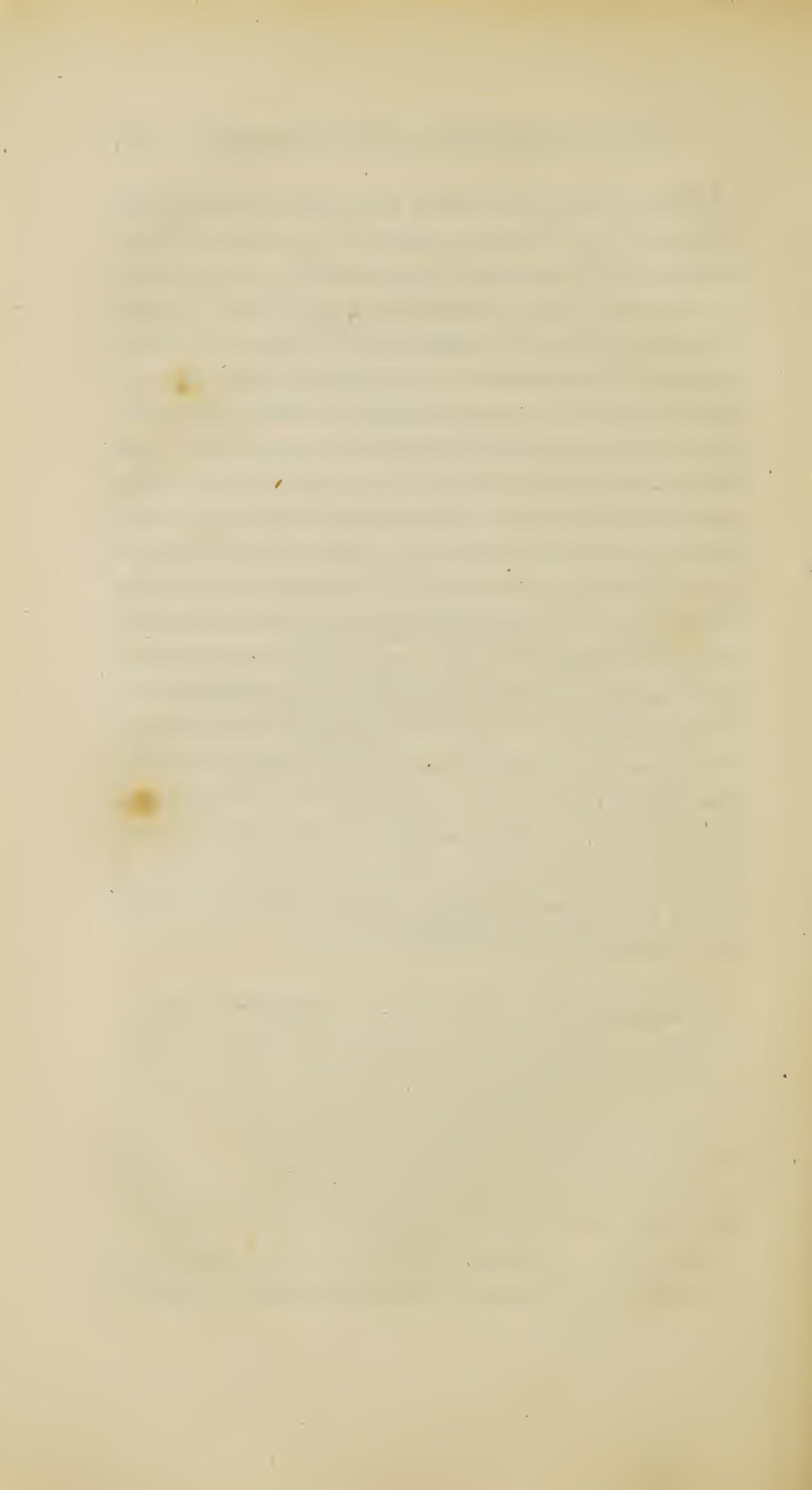
within a short time after the year in which they were made ; which, however, must have been prior to the date of 1683, affixed to the plate in Barry's works. (2 vol. p. 163. London, 1809.)

Some notes of Mr. Fauvel, a painter and antiquarian, who moulded and took casts from the greatest part of the Sculptures, and remained fifteen years at Athens, are given with the tracings of these drawings; in which it is said, with regard to these pediments, "These figures were adorned with bronze, at least if we may judge by the head of Sabina, which is one of the two that remain; and which, having fallen, and being much mutilated, was brought to Mr. Fauvel. The traces are visible of the little cramps which probably fixed the crown to the head. The head of the Emperor Hadrian still exists. Probably this group has been inserted to do honour to that Emperor, for it is of a workmanship different from the rest of this Sculpture."

Your Committee cannot dismiss this interesting subject, without submitting to the attentive reflection of the House, how highly the cultivation of the Fine Arts has contributed to the reputation, character, and dignity of every Government by which they have been encouraged, and how intimately they are connected with the advancement of every thing valuable in science, literature, and philosophy. In contemplating the importance and splendor to which so

small a republic as Athens rose, by the genius and energy of her citizens, exerted in the path of such studies, it is impossible to overlook how transient the memory and fame of extended empires, and of mighty conquerors are, in comparison of those who have rendered inconsiderable states eminent, and immortalized their own names by these pursuits. But if it be true, as we learn from history and experience, that free governments afford a soil most suitable to the production of native talent, to the maturing of the powers of the human mind, and to the growth of every species of excellence, by opening to merit the prospect of reward and distinction, no country can be better adapted than our own to afford an honourable asylum to these monuments of the school of *Phidias*, and of the administration of *Pericles*; where secure from further injury and degradation, they may receive that admiration and homage to which they are entitled, and serve in return as models and examples to those, who by knowing how to revere and appreciate them, may learn first to imitate, and ultimately to rival them.

March 25, 1816.



MINUTES OF EVIDENCE

Taken before the Select Committee, respecting
The Earl of ELGIN's MARBLES.

N. B.—*The Theseus and Hercules are used in the Evidence with reference to the same Statue, which was at first called Theseus; and the appellation of Ilissus or The River God, is also given indifferently to another Statue, which was sometimes called Neptune.*

Jovis, 29° die Februarii, 1816.

HENRY BANKES, Esquire, in The Chair.

The Earl of Elgin, called in, and Examined.

YOUR Lordship will be pleased to state the circumstances under which you became possessed of this Collection, and the authority which you received for taking the Marbles from Athens?—The idea was suggested to me in the year 1799, at the period of my nomination to the Embassy at Constantinople, by Mr. Harrison, an architect, who was working for me in Scotland, and who had passed the greater part of his life in Rome; and his observation was, that

though the Public was in possession of every thing to give them a general knowledge of the remains of Athens, yet they had nothing to convey to Artists, particularly to Students, that which the actual representation by cast would more effectually give them. Upon that suggestion, I communicated very fully with my acquaintances in London. I mentioned it to Lord Grenville, Mr. Pitt, and Mr. Dundas, upon the idea that it was of such national importance as that the Government might be induced to take it up, not only to obtain the object, but also to obtain it by the means of the most able artists at that time in England. The answer of Government, which was entirely negative, was, that the Government would not have been justified in undertaking any expence of an indefinite nature, particularly under the little probability that then existed of the success of the undertaking. Upon that understanding I applied to such artists here as were recommended to me as likely to answer the purpose, in particular to Mr. Turner, to go upon my own account. Mr. Turner's objection to my plan was, that as the object was of a general nature, and that the condition I insisted upon was, that the whole results of all the artists should be collected together and left with me; he objected, because he wished to retain a certain portion of his own labour for his own use; he moreover asked between seven and eight hundred pounds of salary, independently of his expenses being paid, which of course was out of my reach altogether; therefore nothing was done here preparatory to the undertaking at all. When I went to Sicily, I met Sir William

Hamilton, to whom I explained my views ; he encouraged my idea, and applied to the King of Naples for permission for me to engage his painter Lusieri, who was at that time employed in picturesque views of Sicily for the Sicilian government ; who went with Mr. Hamilton to Rome, and, upon the plan arranged with Sir William Hamilton, engaged the five other artists, who accompanied him ultimately to Turkey ; those five persons were, two architects, two model-lers, and one figure painter. Lusieri was a general painter. They reached Constantinople about the middle of May 1800, at the time when the French were in full possession of Egypt, and of course no attempts could be made with any prospect of general success. I sent them to Athens, however, as soon as an opportunity offered : for several months they had no access to the Acropolis, except for the purpose of drawing, and that at an expense of five guineas a day ; that lasted from August 1800 till the month of April 1801.

That limited access lasted about nine months ?—
Yes.

The fee of five guineas was one usually demanded from strangers ?—There were so few strangers there I do not know, but in the instances which came to my knowledge, it was so. During that period my artists were employed in the buildings in the low town of Athens. In proportion with the change of affairs in our relations towards Turkey, the facilities of access were increased to me and to all English travellers ; and about the middle of the summer of 1801 all difficulties were removed ; we then had access for

general purposes. The same facilities continued till my departure from Turkey in January 1803, at which period I withdrew five out of the six artists; and having sent home every thing that was in the collection, till the year 1812 Lusieri remained, with such instructions, and such means, and such powers, as enabled him to carry on the same operation to the extent that then remained to make it, as I concluded, more perfect: but from that period of 1803 till the present day, during my imprisonment in France, and during the remaining years, he has acted without any interruption, in the enjoyment of the same facilities, with a renewal of the same authorities; he has incurred the same expenses and done the same as before.

Where is he now?—Remaining there still; he was not there during the war, but he has obtained a renewal of the same authorities since.

Your Lordship has stated, that when the change took place in the political relations between this country and Turkey, a facility of access was continued to you and all your artists?—Yes.

And in 1801 all difficulties were removed which applied to the erecting scaffolding and making excavations; was the same permission to erect scaffolding and make excavations given to other persons at Athens at that time?—I do not know of any such instance; other persons made use of the same scaffolding of course. I do not know that any specific permission of this kind was applied for; I believe the permission granted to me was the same in substance and in purport as to any other person, with the

difference of the extent of means, and an unlimited use of money. There was nobody there, I believe, who was doing any thing but draw.

Did the permission specifically refer to removing statues, or was that left to discretion?—No; it was executed by the means of those general permissions granted; in point of fact, permission issuing from the Porte for any of the distant provinces, is little better than an authority to make the best bargain you can with the local authorities. The permission was to draw, model, and remove; there was a specific permission to excavate in a particular place.

Was the permission in writing?—It was, and addressed by the Porte to the local authorities, to whom I delivered it; and I have retained none of them. In a letter I addressed to Mr. Long in the year 1811, I made use of these words:—“That the ministers of the Porte were prevailed upon, after much trouble and patient solicitation, to grant me an authority to remove what I might discover, as well as draw and model.”

Does your Lordship suppose this to have been the same form of permission that had been given to other people; and that your Lordship employed it to a greater extent than other people?—It was so far different, that no other person had applied for permission to remove or model.

Does your Lordship know whether any permission had been granted to any other person to remove or model?—Monsieur de Choiseul had the same permission; and some of the things he removed are now in my collection.

He removed them while he was minister at the Porte?—Yes.

Had that permission ever been granted to excavate and remove, before Monsieur Choiseul had it?—I do not know.

There seems to be a considerable difference between, to excavate and remove, and to remove and excavate; the question was not, whether your Lordship was permitted to remove what you should find on excavation, but whether your Lordship was permitted to remove from the walls?—I was at liberty to remove from the walls; the permission was to remove generally.

Was there any specific permission alluding to the statues particularly?—I do not know whether it specified the statues, or whether it was a general power to remove. I was obliged to send from Athens to Constantinople, for permission to remove a house.

That was a house belonging to the Turkish government; did not your Lordship keep any copy of any of the written permissions that were given to your Lordship?—I kept no copies whatever; every paper that could be of use at Athens, was left there as a matter of course, because Lusieri continued there: the few papers I brought away with me, were burnt on my detention in France; my private papers I mean, and all my accounts, which I had brought away from Turkey.

In point of fact, your Lordship has not in England any copy of any of those written permissions?—None.

Did the Committee understand you to say, that it

is possible Lusieri has such copies?—Certainly; they will be at Athens, either in his possession or in the possession of the authorities there.

Has your Lordship any distinct recollection of having had such copies of the authorities, and of having left them in Lusieri's possession?—I cannot speak to the fact so precisely as the Committee may wish; the authority itself was given over to the proper officer; and then Lusieri obtained from him any part of it that was necessary to be exhibited on any future occasion.

Did your Lordship, for your own satisfaction, keep any copy of the terms of those permissions?—No, I never did; and it never occurred to me that the question would arise; the thing was done publicly before the whole world. I employed three or four hundred people a day; and all the local authorities were concerned in it, as well as the Turkish government.

When your Lordship stated, that the permission granted to your Lordship was the same that had been granted to other individuals, with the difference only of the extent of means, did you mean to convey to the Committee, that permissions to remove Marbles and carry them away had been granted to other individuals?—No; what I meant to say was this, that as far as any application was made to the Turkish government through me, or to my knowledge, the same facilities were granted in all cases. I did not receive more as ambassador than they received as travellers; but as I employed artists, those permissions were added to my leave. I am not aware of

any particular application being made for a specific leave that was not granted where a similar leave was granted to myself.

Your Lordship has stated, that no individual had applied for leave to remove?—To the best of my recollection no application had been made to remove.

No application, either through you or to your knowledge?—Yes; as far as I can recollect.

Of course your Lordship means to except the permission that you stated before had been long antecedently given to Monsieur Comte de Choiseul?—Yes.

Do you know, in point of fact, whether the same permission was granted to Monsieur Comte de Choiseul as was granted to you?—He exercised the same power.

But you do not know whether he had the same permission?—No.

Then within your Lordship's knowledge there is no instance of a private individual having obtained such permission?—I have no knowledge of any individual having applied for it, and I do not know whether it has been granted or not; I do not know that there was any difficulty in the way of removing, by anybody.

Was it necessary that those powers should be renewed after your Lordship came away, and that the artists already employed by you are employed ostensibly by the ministers there?—I do not know what distinction there is between Lusieri and any other artist.

Is he acting under the permission your Lordship obtained?—There has been war since.

Has it been renewed to your Lordship, or individually to themselves?—They have made the application through the channel they thought proper; what it was I do not know; but it was probably the same permission that Lord Aberdeen had, and many other travellers that have been there.

Your Lordship does not know whether it was renewed to your Lordship or to Mr. Liston, or whether they are acting under a permission granted to him, or individual permissions granted to the artists?—I do not know what the detail is; I conclude they are acting exactly as any other traveller there is: there is no advantage from the ambassadorial title that I had then, that can apply to them now, because there has been war since.

Have they power to excavate, model, and remove?—They have removed a great deal from thence.

And you do not know in what shape those powers have been renewed since the war?—No, I do not.

In the Letter to Mr. Long, which you have stated, you speak as having obtained these permissions after much trouble and patient solicitation; what was the nature of the objections on the part of the Turkish government?—Their general jealousy and enmity to every Christian of every denomination, and every interference on their part. I believe that from the period of the reign of Louis the Fourteenth the French government have been endeavouring to obtain similar advantages, and particularly the Sigean Marble.

They rested it upon that general objection?—Upon the general enmity to what they called Christian Dogs.

That was not the manner in which they stated their objection?—No; but that is the fact; it was always refused.

Without reasons?—Without reasons assigned; every body on the spot knew what those reasons were, that they would not give any facility to any thing that was not Turkish.

All your Lordship's communications with the Porte were verbal?—There was nothing in writing till an order was issued.

The objection disappeared from the moment of the decided success of our arms in Egypt?—Yes; the whole system of Turkish feeling met with a revolution, in the first place, from the invasion by the French, and afterwards by our conquest.

Your Lordship has stated in your Petition, that you directed your attention in an especial manner to the benefit of rescuing from danger the remains of Sculpture and Architecture; what steps did you take for that purpose?—My whole plan was to measure and to draw every thing that remained and could be traced of architecture, to model the peculiar features of architecture; I brought home a piece of each description of column for instance, and capitals and decorations of every description; friezes and moulds, and, in some instances, original specimens; and the architects not only went over the measurements that had been before traced, but by removing the foundations were enabled to extend them and to open the way to further enquiries, which have been attended since with considerable success.

You state, that you have rescued the remains from danger?—From the period of Stuart's visit to Athens

till the time I went to Turkey, a very great destruction had taken place. There was an old temple on the Ilissus had disappeared. There was in the neighbourhood of Elis and Olympia another temple, which had disappeared. At Corinth, I think Stuart gives thirteen columns, and there were only five when I got there; every traveller coming, added to the general defacement of the statuary in his reach: there are now in London pieces broken off within our day. And the Turks have been continually defacing the heads; and in some instances they have actually acknowledged to me, that they have pounded down the statues to convert them into mortar: It was upon these suggestions, and with these feelings, that I proceeded to remove as much of the sculpture as I conveniently could; it was no part of my original plan to bring away any thing but my models.

Then your Lordship did not do any thing to rescue them, in any other way than to bring away such as you found?—No; it was impossible for me to do more than that; the Turkish government attached no importance to them in the world; and in all the modern walls, these things are built up promiscuously with common stones.

It has been stated, that in a despatch from Turkey, at a very early period after your Lordship went out, that your Lordship had an occasion to write to His Majesty's government concerning your public appointment as a minister, and that you stated some circumstances distinctly to them at that time, which showed your understanding and their understanding, that your proceedings in Greece were entirely upon

your own private account ; is that statement correct, that there is a document in existence, dated in the year 1803, which will prove that fact ?—There is, precisely what is alluded to in a despatch at the period of my leaving Turkey.

In point of fact, did the Turkish government know that your Lordship was removing these statues under the permission your Lordship had obtained from them ?—No doubt was ever expressed to me of their knowledge of it ; and as the operation has been going on these seventeen years without any such expression, so far as I have ever heard, I conclude they must have been in the intimate knowledge of every thing that was doing.

In point of fact, your Lordship does not know that they were ever apprised of it ?—It is impossible for me to have any doubt about it.

Did your Lordship ever apprise any of the Government of it in conversation ?—The chance is, that I have done it five hundred times, but I cannot answer specifically when or how.

Did not the Committee understand your Lordship to say, that they must have so well understood it, that in one instance your Lordship got a special order to remove a particular thing ?—There was a special permission solicited for the house ; when I did excavate in consequence of getting possession of that house, there was not a single fragment found ; I excavated down to the rock, and that without finding any thing, when the Turk, to whom the house belonged, came to me, and laughingly told me, that they were made into the mortar with which he built his house.

Then the permission was to buy the house?—To pull it down.

Since 1803 has Lusieri continued to remove things? —I can answer that question by a fact of considerable importance. When I was in Paris a prisoner, in the year 1805, living in Paris, perfectly tranquilly with my family, I received a letter from an English traveller, complaining of Lusieri's taking down part of the frieze of the Parthenon. The next morning a common gens d'arme came and took me out of bed, and sent me into close confinement, away from my family. Such was the influence exercised by the French to prevent this operation.

Your Lordship attributed it entirely to the French? —Yes; the French sent me in that way down to Melun.

In reference to what was stated in a passage of your Lordship's Petition, will your Lordship be so good as to say whether you have ever heard of the Turkish government taking any care that the works of art should not be destroyed? —Certainly not; within my knowledge nothing of the sort was ever done; the military governor of the Acropolis endeavoured to keep them, after people had appeared anxious to get them away.

So that the hesitation on the part of the Government your Lordship attributes to a dislike to the Christians? —The general apprehension of doing any act displeasing to the French operated at the time the French were in Egypt.

Has your Lordship any knowledge of any particular application made to the Turkish government

by any individual, and granted, of an equal extent with your Lordship's?—I have not any knowledge of what has passed since, except the details of Lusieri's own operations.

From an observation in part of your Lordship's evidence, the Committee concluded that your Lordship has, since 1812, received several of these Marbles?—In the year 1812, about eighty cases arrived.

Have there been any received subsequently?—I believe there have; but I am not very certain, having been out of the country myself.

Did Monsieur Choiseul take down any of the metopes and the frieze?—One piece of the metope and some of the frieze; the metope I bought at a public sale at the custom-house. It was at the time I returned from France; my things were dispersed all over the country; and my agent told me of some packages in the custom-house without direction; and I gave four or five-and-twenty pounds for them at a lumber sale.

Thinking those packages to be your Lordship's?—Yes.

When your Lordship heard of those cases being to be sold at a rummage sale, did your Lordship make any application to the Government, stating that they had any interest in it, and that therefore you ought not to be obliged to purchase?—No; certainly not.

It was a matter of private purchase?—Yes; these things had been left at Athens during the whole of the French Revolution. Buonaparté allowed a corvette to call and bring these things for Monsieur

Choiseul, who was an intimate acquaintance of Monsieur Talleyrand's : from the delay which occurred, they did not get away in time to escape our cruizers. Monsieur Choiseul applied to me to make interest with Lord Nelson, and I wrote to him, and he directed them to be sent home ; and applied to Lord Sidmouth and Sir Joseph Banks, wishing Government to make such a purchase as to secure the captors, but at the same time to restore the articles to Monsieur Choiseul. When I left Paris, Monsieur Choiseul remained in the belief that they were still at Malta, consequently I had no clue to guess these were his at the time of the purchase in the year 1806 ; but I immediately wrote to him to state what these things were, as I had no doubt they were his by the metope ; and in the year 1810 he wrote to me, stating that his were still at Malta : when I went over to Paris last year, I took a memorandum with me for him, and satisfied him they were his ; but he has never yet sent about them, and I do not know what he means to do at all ; but there they are, marked among my things as belonging to him.

Does your Lordship know, that subsequent to your coming away, and during the time we were at war, any similar permission was applied for, and obtained by the French ?—I do not know any thing about that ; but in point of fact, my cases were at the harbour during the whole of the war ; and if the French government had had any thing they could have put afloat, they would have taken them.

Did that seizure apply to the property of all

English characters ; or, did it apply to your Lordship's as a public character, and therefore the property of the country ?—Besides the boxes at the harbour, Lusieri's magazines were filled in the town of Athens ; and immediately after his flight they broke those open, and sent them to Yanana, and from thence to Buonaparté.

Was not Lusieri considered as an agent of your Lordship's in your public character ?—No ; certainly not.

Your Lordship had applied for him to do what he was doing ; and was he not in that way considered as your Lordship's agent, and therefore subject to the same liability as your Lordship was, to have whatever was in his possession seized ?—He was considered as an English subject, as far as his connection with me went ; but his property was stolen in fact : his property and mine was promiscuously taken ; they did not do it officially.

Was any objection made by the chief magistrate of Athens, against taking away these Marbles, as exceeding the authority received from Constantinople ?—There was no such objection ever made.

Was ever any representation made of any kind ?—None that I ever heard of.

Does your Lordship believe, to the best of your judgment, that you obtained, in your character of ambassador, any authority for removing these Marbles, which your Lordship would not have obtained in your private capacity, through the intervention of the British ambassador ?—I certainly consider that I

obtained no authority as given to me in my official capacity (I am speaking from my own impression;) the Turkish government did not know how to express their obligation to us for the conquest of Egypt, and for the liberality that followed from Government, and of course I obtained what I wanted; whether I could have obtained it otherwise or not, I cannot say; Lusieri has obtained the same permission seventeen years, in the course of which time we have been at war with Turkey. Monsieur De Choiseul had permission, under very different circumstances; but, in point of fact, I did stand indebted to the general good-will we had ensured by our conduct towards the Porte, most distinctly I was indebted to that; whether Monsieur Choiseul's example could be quoted or not, is a matter of question.

In your Lordship's opinion, if Lord Aberdeen had been at Constantinople at the time your Lordship was ambassador there, could you have obtained the same permission for Lord Aberdeen as an individual, that you did as ambassador obtain for yourself?—I can only speak from conjecture. The Turkish government, in return for our services in Egypt, did offer to the British government every public concession that could be wished. They were in a disposition that I conceive they would have granted any thing that could have been asked: I entered upon the undertaking in the expectation that the result of our expedition for the relief of Egypt would furnish opportunities of this sort.

Then the result of the impression on your Lord-

ship's mind would be, that other advantages granted by the Turkish government were on the same principle as the permission to your Lordship to remove these Marbles, and rather out of public gratitude for the interference of England?—I believe it was entirely that, and nothing else; I was not authorized to make any application in the name of Government for this; but I wish it to be distinctly understood, that I looked forward to this, as that which was to enable me to execute the plan; and to that I am indebted for it. Whether under other circumstances I could have obtained the facilities Monsieur Choiseul had had before, I cannot answer.

When your Lordship received this, which you considered as a proof of the public gratitude of the Turkish government to England, did your Lordship mention the circumstance in any of your despatches to Government?—I should suppose not in any other despatch than that which has been alluded to.

That was upon leaving Turkey, was not it?—Yes.

If your Lordship considers it as a mark of the public gratitude of the Porte to Great Britain, does not your Lordship consider that mark of gratitude essentially connected with your character of representative of the Court of Great Britain at the Porte?—I did not ask it in that character, nor did I ask it as a proof of the disposition of the Porte; but I availed myself of that disposition to make the application myself.

Does your Lordship suppose, that if that application had been made at that particular period by any other person than the ambassador of Great Britain, it would

have been granted?—In my own mind I think it would, if he had had means of availing himself of it; that is to say, if he had determined to risk his whole private fortune in a pursuit of such a nature.

When your Lordship mentioned that general disposition of the Turkish government, do you mean that it was as well to individuals in their private capacity, as to any demand made by the Government? —To every body.

In short it was a disposition of good-will towards Englishmen?—Of cordiality towards Englishmen, to an extent never known before.

In making the application to the Turkish government for permission to remove these Marbles, did your Lordship state to them the objects you had in view in so removing them, whether for the purpose of collecting an assemblage of these things as matter of curiosity for yourself, or for the purpose of bringing them to this country for the improvement of the arts?

—In explanation it must have been so stated; whether there was any formal application bearing upon your question, I cannot undertake to say.

Was it or not stated to the Turkish government, that it was for the purpose of forming a private museum, or for public uses?—I am afraid they would not have understood me, if I had attempted a distinction.

In what way did your Lordship distinguish, in your applications to the Turkish government, between your private and public capacity?—I never named myself in my public capacity, not having authority

to do so; this was a personal favour, and it was granted quite extra officially to me.

And asked as such?—Asked as such, and granted as such.

The Fermauns granted to your Lordship were not, as the Committee collect from your statement to-day, permissions to take particular pieces, one from the city and one from the citadel, and so on?—No; I had never been at Athens, and could not specify anything.

In point of fact the Fermaun was not so?—It was not; there could not have been an application for specific things.

Suppose the transaction had passed in this way, that your Lordship was anxious to have some of these Marbles, the Government were willing to grant you a limited permission to take one or two pieces?—Certainly it was not so; it must have been quite general.

Your Lordship has no certain recollection how it was?—No; only that I did not know any thing of the state of Athens, and consequently my application must have been general.

Veneris, 1° die Martii, 1816.

HENRY BANKES, Esquire, in 'The Chair.'

The Earl of *Elgin* again called in, and Examined.

WILL your Lordship be pleased to state the view under which the Collection was made ?

[The Earl of Elgin, in answer, delivered in the following papers which were read.]

"A letter dated London, 14th of February, 1816, signed Elgin, addressed to the Right honourable Nicholas Vansittart.

"A memorandum as to his Lordship's exclusive right of property in the Collection, dated February, 1816."

"A memorandum as to the delay in transferring the Earl of Elgin's Collection to the Public."

Has your Lordship any account from which you can state to the Committee the actual sums which your Lordship has paid in obtaining these Marbles, and in transporting them to this country.

[His Lordship handed in a copy of a letter addressed to Mr. Long on the 6th of May, 1811, with a postscript dated 29th of February, 1816, addressed to the Chairman of this Committee ; which was read.]

Has your Lordship any paper which exhibits the total ?—No other than as it is stated in that letter, which I do not offer as a precise account, but it is

merely to inform the Committee what was the nature of the expense.

Was any specific offer as to price, for obtaining those Marbles for the Public, made to your Lordship, by Mr. Perceval, and in what year?—Yes; I believe it was a few days after the date of the above letter to Mr. Long, in the name of Mr. Perceval; he did intimate to me, as I understood, that Mr. Perceval would be disposed to recommend the sum of £30,000. to be given for the Collection as it then stood.

What passed in consequence of that offer?—I believe it is mentioned in the memorandum which I have given in, accounting for the delay—paper marked No. 3—and which exactly states the grounds on which I declined the offer; it follows immediately after the extract from the Dilettanti publication, in these words:—“ So that when Mr. Perceval, in 1811, proposed to purchase this collection, not by proceeding to settle the price, upon a private examination into its merits and value, but by offering at once a specific sum for it; I declined the proposal, as one which, under the above impressions, would be in the highest degree unsatisfactory to the public, as well as wholly inadequate either in compensation of the outlay occasioned in procuring the collection, or in reference to (what has since been established beyond all doubt) the excellence of the sculpture, and its authenticity as the work of the ablest artists of the age of Pericles.

Mr. Vansittart never made any specific offer on the part of the public?—No, never except in what passed last year, which was afterwards dropped.

What further has passed relating to the transfer of those Marbles to the Public, since 1811?—In the spring of 1815, Burlington House having been sold, Lord George Cavendish intimated a desire that I should remove the Marbles from thence in consequence. I applied to the Trustees of the British Museum to take them in deposit, considering that the circumstances of the times might not make it convenient for the Public to enter upon the transfer. In reply, the British Museum rejected my proposal as not being consistent with their usual mode of proceedings, and they appointed three of their Members to enter into negociation with me for the transfer; which nomination, after some discussion, led to the Petition which I presented to Parliament in the month of June following.

Is there any price, in your Lordship's estimation of these Marbles, lower than which you would not wish to part with them?—No; there is no standard fixed in my mind at all.

Are there any persons by whom this Collection has been valued?—Not any one, to my knowledge.

Are the gentlemen mentioned in the list you have delivered in, designed on your Lordship's part to be examined as to the value of the Collection?—I gave in that list as thinking them proper persons, without consulting them on the occasion; they are the individuals best acquainted with the subject; and I fancy it would be satisfactory to the Public that they should be examined.

Are there any and what additional articles now offered, that were not included in the offer to Mr.

Perceval, in 1811?—To the best of my knowledge about eighty additional cases of Architecture and Sculpture have been added, and also a collection of Medals.

The Right Honourable *Charles Long* (a Member of the Committee) Examined.

YOU having been referred to in Lord Elgin's evidence, do you recollect what passed on that occasion?—Early in the year 1811 I was desired by Mr. Perceval to endeavour to ascertain, as far as I could, the value of Lord Elgin's collection. I consulted various persons upon this subject; and after having done so, Mr. Perceval asked me, whether I was satisfied that the Collection was worth £. 30,000; I told him I had no doubt it was worth that and more, from the testimony of those whom I had consulted; upon which he authorized me to state to Lord Elgin, that he was willing to propose that sum to Parliament for the purchase of the Collection, provided he made out, to the satisfaction of a Committee of the House of Commons, that he had expended a sum equal to that amount in obtaining the Collection and transporting it to this country. Upon my interview with Lord Elgin, his Lordship stated an account of his expenses amounting to double that sum, and declined the offer of Mr. Percival.

William Hamilton, Esquire, called in, and Examined.

HAVE you looked into Lord Elgin's correspondence at the Foreign Office, when he was ambassador,

and do you find any correspondence on the subject of these Marbles?—I have examined the correspondence, and I have with me an extract of a dispatch from his Lordship to Lord Hawkesbury, dated the 13th of January 1803. [It was delivered in, and read.]

Is that the only trace of reference to his Lordship's pursuits in Greece, that you can find in the public correspondence?—I have not examined the whole of the correspondence, so that I cannot precisely say whether it is the only reference, but it is that to which my attention was particularly called.

Are you enabled to throw any light upon the question, whether these Marbles were to be considered as having been acquired by his Lordship in his public capacity as ambassador to the Porte?—I never heard any grounds whatever for that opinion, until within a few years during the time that I was in Turkey; it was never, to my knowledge, mentioned by individual travellers, or by any of His Majesty's officers.

Do you recollect any circumstances that have a contrary tendency?—I particularly recollect, when I was in Egypt, asking, by desire of Lord Elgin, Sir Richard Bickerton to assist his Lordship in carrying away from the coast of Greece some part of his collection; he asked me whether those Marbles were intended by Lord Elgin for the Public, or whether they were his sole private property; I told him exclusively the latter.

Did you not attend Lord Elgin to Greece: and were you not acquainted with much of the detail of

the means of obtaining permission to remove those statues, as well as of the circumstances attending their removal?—I attended Lord Elgin on his way to Greece, only as far as Sicily; from whence I went to Rome by his desire, for the purpose of engaging the artists who were to carry on his operations at Athens. I joined Lord Elgin at Constantinople, in May 1800; my employment in his family did not necessarily put me exactly in the way of being acquainted with his communications with the Turkish government respecting this subject. I was more immediately employed in the public business of the embassy; and about twelve months afterwards I went to Egypt, and never returned to Constantinople during Lord Elgin's Embassy.

Have you any impression on your mind, as to the nature of the permission that was granted by the Turkish government?—None of my own knowledge.

Through whom, and with whom, were the communications upon the subject of these permissions to obtain Marbles and objects from Greece, carried on?—All communications between the British ambassador at Constantinople, and any persons connected with the Turkish government, were carried on through the interpreter of the embassy, and the individuals in the Turkish government who were particularly applied to on this subject by Lord Elgin, were the Captain Pacha and the Sultan's mother.

Were you present at Athens during the removal of any part of the Marbles?—Yes, I was.

During the removal of those that were taken from the Parthenon?—Yes, I was; I cannot say that I was

present at Athens when any one particular object was taken down from the Parthenon ; but the operations in general were going on while I was there. I had nothing to do with them myself, being at Athens quite as a private individual.

Did it appear to create any sensation either among the principal persons or the inhabitants of Athens ?—No unpleasant sensation whatever ; they seemed rather to feel it as a means of bringing foreigners into the country, and of having money spent amongst them.

Can you form any opinion of the danger of destruction to which those Marbles would have been exposed, if Lord Elgin had not removed them ?—From the state of degradation in which they were, and the injury they had evidently suffered during the last fifty years, it was clear that there was a continued system of destruction going on, as well from the wantonness of the Turks, who amused themselves with firing upon the objects ; and from the invitation that was held out by occasional travellers to the soldiers, and other people about the fortress, to bring them down heads, legs or arms, or whatever else they could easily carry off.

Have you ever seen Nointel's drawings of the Parthenon, as it appeared in the year 1678 ?—Yes, I have.

Have not great dilapidation and degradation of the monuments taken place since that period, supposing Nointel's drawings to be correct ?—Very great degradation indeed. As one instance, there was one large colossal figure, which is in the centre of the west pediment, almost entire in Nointel's time, of

which Lord Elgin has only recovered, and that with difficulty, (it having been found amongst the ruins of the temple) a small part of the chest and shoulders.

How much, according to your best recollection, did remain of the numerous, and in many instances, perfect figures, which Nointel describes as existing in the west pediment?—There appears to be nineteen, in Monsieur Nointel's drawing of the west pediment. I do not think, when Lord Elgin's artist's began, that there were above seven or eight remaining; the whole of the centre had fallen to the ground long before the time that I was at Athens; I understood that one of the heads of the figures that are still left, was broken off by a Turk, and dashed in pieces on the marble pavement.

Are you acquainted with the transaction relating to the purchase of the Phygalian Marbles?—Yes, I am; the best information I can give to the Committee, on the subject of the purchase of the Phygalian Marbles, is contained in a memorandum, the copy of which I put into Mr. Long's hands, about ten days ago: This is the paper. [It was read as follows.]

“ Memorandum on the purchase of the Phygalian Marbles, on account of the British government.

“ When the first intelligence of the discovery of the Phygalian Marbles, by a party of English and German travellers, in the month of 1812, was received in England, I heard, owing to my intimacy with the family of Mr. Cockerell, father of one of the fortunate discoverers, frequent

and detailed accounts of the beauty of these remains of antiquity, and the extraordinary state of preservation in which they had been found, notwithstanding the lapse of more than twenty centuries since they had been sculptured. In that and the subsequent year, drawings of the bas-reliefs were received in England by various hands, particularly some very correct ones by Mr. C. R. Cockerell, brought by Mr. Frederick North, all attesting the beauty of the composition, and eminently satisfactory with regard to the age in which they had been made. These drawings I saw frequently exhibited to persons the most competent to form a judgment of the merit of the originals; and they met with universal admiration, both in general society, and particularly at the meetings of the Dilettanti Society. It was on all hands hoped, that they might be purchased by the British government, and that they would not be deterred by the bad success of the negociation for the Ægina Marbles, from becoming competitors also for these; these feelings were also expressed by several of the Trustees of the British Museum, but in such general terms, that I was not very sanguine of what seemed to be the wish of all being brought about by the efficient co-operation of a few; though I was aware that this offered the only chance of success. Perhaps the failure of the two successive attempts, which had been made for the purchase of the Ægina Marbles, damped, in some measure, the disposition of those who, from their public situation, and correct judgment in all matters of taste, were qualified and entitled to interfere. However it was,

the time for the public sale, announced for the 1st of May 1814 was fast approaching, and no steps were taken for the attainment of the object, of which I was aware, beyond a few visits, which I received about that time from General Turner, to express the hopes of the Prince Regent, to whom the drawings, brought home by Mr. North, had been submitted by Mr. Cockerell, the father, that the Marbles in question would be purchased; and from Mr. Planta, to express the same hopes on the part of the British Museum, though unauthorized officially by the Trustees.

"With regard to the supposed value of these Marbles, as none had been seen in England, and scarcely any traveller of taste or judgment who had seen them at Corfu, except Mr. North, had given his opinion in this country as to their relative or comparative merit; the only criterions that any one could go by were, first, a comparison between the drawings of them, and the original works of Phidias in the Elgin Collection; and secondly, the price put upon them by the proprietors, below which it was formally declared that they would not be parted with; and a sum equal to which I was assured that one of the proprietors had offered to give, if the public sale could be dispensed with, or if no larger sum were offered. His price was £15,000. or 60,000 Spanish dollars; the Collection might in fact be worth that sum, or more or less; it was not possible to anticipate. However, I felt confident, from the degree of merit which it was evident they must possess, at the sight of drawings sent home by Mr. R. Cockerell, a

gentleman incapable of disguise, as well as from the interest which must necessarily be felt in every work of Grecian art executed in the age of Pericles, or at least in that immediately subsequent; considering likewise the general disappointment and regret which would be felt if the moment were lost, and they should irrecoverably get into the hands of one of the Continental sovereigns, I was convinced that it would be desirable for the cause of the arts in England, that the purchase should, if possible, be effected.

"Lord Castlereagh being at this time absent on the Continent, I applied forthwith to the First Lord of the Treasury, the Chancellor of the Exchequer, and the Colonial Secretary of State; and on laying before them the above considerations, I received from them severally their consent, that the Governor of Zante should be authorized to effect the purchase at a public sale to the amount mentioned. A messenger was immediately sent off, who arrived a few days previous to the sale, and the bargain was concluded for 60,000 dollars."

Was the purchase effected at £15,000? — The price was 60,000 dollars, by the course of exchange it came to £19,000.

To what circumstance was it owing, a public sale could not be dispensed with? — Because the property belonged half to Germans and half to Englishmen, and they would not allow any one, even of the discoverers, to make the purchase without a public sale. Mr. Lee, one of the Englishmen, a gentleman of large fortune in Warwickshire, I was assured,

offered the money if he was allowed to take them without a public sale, and I have that in Mr. Cockerell's hand-writing.

Do you know what the expense of bringing them to England was?—No, I do not: they came over in a ship of war or a transport, therefore I should think the expense would be very little.

You mentioned that the public were disappointed respecting the Ægina Marbles; in what way was that?—They were discovered about two years before, by two English travellers and two German travellers. Mr. Cockerell was one of the English discoverers, and he wrote a detailed account of it home to his father, and mentioned, that the value they set upon them at Athens at that time was £6,000. This being communicated, and being the subject of conversation at the Dilettanti Society, Lord Hardwicke, who is a member of that society and a trustee of the British Museum, undertook to recommend to the trustees of the British Museum, to request the authority of Government to make an offer of £6,000. The offer was made in the first instance through Mr. Cockerell, but on these conditions, that we should be allowed to bring home the Marbles to England, and if they were found worth £6000. that we should have the refusal of them: if not, they should be allowed to be exported, free of duty, for any other purchaser. This offer having arrived at Athens, was not accepted; for they said it was a kind of blind bargain; that they did not know what might become of them. Afterwards the British Museum sent out Mr. Coombe, the superintendent of antiquities, to Malta, to bid

£8,000. at a sale of them expected to take place on the first of November. He arrived a few days before that date ; he waited the month of November, but no sale took place, and he left his commission with the Governor of the island ; but in the mean time a private sale had taken place at Zante to the Prince Royal of Bavaria ; but notwithstanding they were sold to the Prince Royal of Bavaria, they were conveyed for a few months to Malta, for greater security ; And there was a considerable difference of opinion whether we ought not to have insisted upon a second sale, having been disappointed in the first sale not having taken place at Malta as it was publicly announced ; but it was ultimately determined to give up the matter.

Can you state what sum the Prince Royal of Bavaria gave for those Marbles ?—I understood £6,000.

Do you know of what those Ægina Marbles consisted ?—I think there were seventeen figures with sixteen heads, which were found under the two pediments of the temple of Jupiter at Ægina.

Of what proportions were the figures ?—I should say between three and four feet.

Do you recollect what part of the collection of my Lord Elgin was received after the year 1812 ?—Yes ; I have here a memorandum, which I will read in answer to the question.—“ I have not been able to ascertain with precision, all the objects of sculpture and architecture which were added to Lord Elgin's collection in the year 1812 ; but the following list contains the descriptions of all which are already ascertained :

A. From the Tympanum.

1. The neck and shoulders of the colossal central figure of the west pediment, called by Visconti, Neptune.
2. The forehead and eye-sockets of Minerva.
3. Two horses heads in one block.

B. Metopes.

4. Three Metopes, called severally in Visconti's list, N°s 6, 9, and 13: they are three of the most perfect in the collection.

C. Frieze.

5. Twenty slabs of the Procession, of which eighteen are marked 1812: the other two are not yet ascertained. Eight or ten of these eighteen are amongst the least mutilated of the collection: six of them are very much mutilated.

D. Detached Pieces of Sculpture, &c.

6. Ten or twelve heads of statues from Athens.
7. A large proportion of the Marble vases, with sculptures and inscriptions.
8. All the sepulchral monumental sculptures, which, however, are of later times, and of inferior merit.
9. All the earthern vases from Athens.
10. All the ex-votos.
11. The Sarcophagus, with a cover, which is in very bad taste, and worth only the marble.
12. An antique lyre, in cedar wood.

13. Two antique flutes, in cedar wood.
14. A richly-wrought bronze urn, with a marble urn which enclosed it.
15. A variety of inscriptions, which I have not yet been able to ascertain ; but which I can designate on reference to a book in which I copied all which were received at an earlier date. The inscriptions of the greatest interest were, however, received prior to 1812.
16. The medals added here, as they were not included in the offer to Mr. Perceval."

Of what antiquity do you consider the lyre and the flutes ?—I have always conceived them to be of the best times of Greece — the time of the Grecian Republic.

Have you looked at this Collection, with any view to its money value ?—Yes, I have ; I have made a valuation, which I will read if it is desired.

Theseus	-	-	-	£. 4,000
Ilissus	-	-	-	4,000
Female group			-	4,000
- - D°	-	-	-	4,000
Iris	-	-	-	2,000
Three horses heads		-	-	2,000
Torso of Neptune			-	500
Remainder of the Pediment	-	-	2,000	
				22,500 Pediment.
Metopes (19)	-	-	-	10,000
Fifty-three pieces of	at £.400.		20,300	
Carried forward		£ 52,800		

	Brought forward	£ 52,800
Bacchus	- - -	1,000
Caryatis	- - -	700
Casts from the Parthenon	-	1,000
Doric columns and architecture		400
Ionic d° & d°	- - -	800
Inscriptions	- - -	2,000
Etruscan bas-reliefs	-	200
Vases from Athens	- - -	400
Bronze Vase	- - -	200
Medals	- - -	800
Drawings	- - -	500
		<hr/>
		£. 60,800

**ARTICLES on which no Value whatever is set in the
foregoing List :**

Casts from the Temple of Theseus.

D° - - - from the Choragic Monument.

Sun Dial.

Various heads from Athens.

An unique Lyre in cedar wood.

Two flutes in d°

Sarcophagus — fragments of architecture and
sepulchral monuments.

Lunæ, 4^o die Martii, 1816.

HENRY BANKES, Esquire, in The Chair.

Joseph Nollekins, Esquire, R. A. called in, and Examined.

ARE you well acquainted with the collection of Marbles brought to England by Lord Elgin? — I am.

What is your opinion of those Marbles, as to the excellency of the work? — They are very fine; the finest things that ever came to this country.

In what class do you place them, as compared with the finest Marbles which you have seen formerly in Italy? — I compare them to the finest of Italy.

Which of those of my Lord Elgin's do you hold in the highest estimation? — I hold the Theseus and the Neptune two of the finest things; finer than any thing in this country.

In what class do you place the bas reliefs? — They are very fine, among the first class of bas relief work.

Do you think that the bas reliefs of the Centaurs are in the first class of art? — I do think so.

Do you think the bas relief of the frieze, representing the Procession, also in the first class of the art? — In the first class of the art.

Do you conceive those two sets to be of or about the same date? — I cannot determine upon that.

Have you ever looked at this Collection, with a view to the value of it?—No, I have not.

Can you form any sort of estimate of the value of it?—I cannot say any thing about the value.

Do you think it very desirable, as a National object, that this Collection should become public property?—Undoubtedly.

Can you form any judgment as to the date of those works, comparing them with other works that you have seen in Italy?—I suppose they are about as old; but they may be older or later.

To which of the works you have seen in Italy do you think the Theseus bears the greatest resemblance? I compare that to the Apollo Belvidere and Laocoön.

Do you think the Theseus of as fine sculpture as the Apollo?—I do.

Do you think it is more or less of ideal beauty than the Apollo?—I cannot say it is more than the Apollo.

Is it as much?—I think it is as much.

Do you think that the Theseus is a closer copy of fine nature than the Apollo?—No; I do not say it is a finer copy of nature than the Apollo.

Is there not a distinction amongst artists, between a close imitation of nature, and ideal beauty?—I look upon them as ideal beauty and closeness of study from nature.

You were asked just now, if you could form any estimate of the value of this Collection; can you put any value upon them comparatively with the Townley Marbles?—I reckon them very much higher than the Townley Marbles for beauty.

Suppose the Townley Marbles to be valued at £ 20,000., what might you estimate these at?—They are quite a different thing; I think the one is all completely finished and mended up, and these are real fragments as they have been found, and it would cost a great deal of time and expense to put them in order.

For the use of artists, will they not answer every purpose in their present state?—Yes, perfectly; I would not have them touched.

Have you seen the Greek Marbles lately brought to the Museum?—I have.

How do you rank those in comparison with these?—Those are very clever, but not like those of Lord Elgin's.

Then you consider them very inferior?—No; I consider them inferior to Lord Elgin's, not very inferior, though they may be called inferior.

Were you ever in Greece yourself?—No, never further than Rome and Naples.

When you studied in Italy, had you many opportunities of seeing remains of Grecian art?—I saw all the fine things that were to be seen at Rome, in both painting and sculpture.

Do you remember a piece of bas relief representing Bacchus and Icarus in the Townley collection?—I recollect all those things; I used to spend my Sundays there with Mr. Townley.

Do you happen to recollect particularly that piece?—No, I do not recollect it among the great quantity of things.

Have you formed any idea of the value of these

objects in the light of acquisitions to individuals, as objects of decoration, if sold individually?—I cannot put a value upon them; they are by far the finest things that ever came to this country.

Do you mean by that, that you consider them so valuable, that you cannot put a value upon them?—No, I do not know; as to fine things, they are not to be got every day.

Do you consider part of the value of the Townley Collection to have depended upon the cost and labour incurred in restoring them?—As for restoring them, that must have cost a great deal of money; I know Mr. Townley was there for years about them.

Have the Elgin Collection gained in general estimation and utility since they have been more known and studied?—Yes.

John Flaxman, Esquire, R.A. called in, and Examined.

ARE you well acquainted with the Elgin collection of marbles?—Yes, I have seen them frequently, and I have drawn from them; and I have made such enquiries as I thought necessary concerning them respecting my art.

In what class do you hold them, as compared with the first works of art which you have seen before?—The Elgin Marbles are mostly basso-relievos, and the finest works of art I have seen. Those in the Pope's Museum, and the other galleries of Italy, were the Laocoön, the Apollo Belvidere; and the other most celebrated works of antiquity were groups and statues.

These differ in the respect that they are chiefly basso-relievos, and fragments of statuary. With respect to their excellence, they are the most excellent of their kind that I have seen; and I have every reason to believe that they were executed by Phidias, and those employed under him, or the general design of them given by him at the time the Temple was built; as we are informed he was the artist principally employed by Pericles and his principal scholars, mentioned by Pliny, Alcamenes, and about four others immediately under him; to which he adds a catalogue of seven or eight others, who followed in order; and he mentions their succeeding Phidias, in the course of twenty years. I believe they are the works of those artists; and in this respect they are superior almost to any of the works of antiquity, excepting the Laocoön and Toro Farnese; because they are known to have been executed by the artists whose names are recorded by the ancient authors. With respect to the beauty of the basso-relievos, they are as perfect nature as it is possible to put into the compass of the marble in which they are executed, and that of the most elegant kind. There is one statue also which is called a Hercules or Theseus, of the first order of merit. The fragments are finely executed; but I do not, in my own estimation, think their merit is as great.

What fragments do you speak of? — Several fragments of women; the groups without their heads.

You do not mean the Metopes? — No; those statues which were in the east and west pediments originally.

In what estimation do you hold the Theseus, as

compared with the Apollo Belvidere and the Laocoön?—If you would permit me to compare it with a fragment I will mention, I should estimate it before the Torso Belvidere.

As compared with the Apollo Belvidere, in what rank do you hold the Theseus?—For two reasons, I cannot at this moment very correctly compare them in my own mind. In the first place, the Apollo Belvidere is a divinity of a higher order than the Hercules; and therefore I cannot so well compare the two. I compared the Hercules with a Hercules before, to make the comparison more just. In the next place, the Theseus is not only on the surface corroded by the weather; but the head is in that impaired state that I can scarcely give an opinion upon it; and the limbs are mutilated. To answer the question, I should prefer the Apollo Belvidere certainly, though I believe it is only a copy.

Does the Apollo Belvidere partake more of ideal beauty than the Theseus?—In my mind it does decidedly: I have not the least question of it.

Do you think that increases its value?—Yes, very highly. The highest efforts of art in that class have always been the most difficult to succeed in, both among ancients and moderns, if they have succeeded in it.

Supposing the state of the Theseus to be perfect, would you value it more as a work of art than the Apollo?—No; I should value the Apollo for the ideal beauty before any male statue I know.

Although you think it is a copy?—I am sure it is a copy; the other is an original, and by a first rate artist.

The Committee is very anxious to know the reason you have for stating so decidedly your opinion, that the Apollo is a copy?—There are many reasons; and I am afraid it would be troublesome to the Committee to go through them. The general appearance of the hair, and the mantle of the Apollo Belvidere, is in the style more of bronze than of marble; and there is mentioned in the Pope's Museum (Pio Clementino) by the Chevalier Visconti, who illustrated that museum, that there was a statue in Athens, I do not know whether it was in the city or some particular temple, or whether the place is mentioned, an Apollo Alexicacos, a driver away of evil, in bronze by Calamis, erected on account of a plague that had been in Athens; from the representations of this statue in basso-relievos with a bow, it is believed that this figure might be a copy of that. One reason I have given is, that the execution of the hair and cloak resembles bronze. But another thing convinces me of its being a copy; I had a conversation with Visconti and Canova on the spot; and my particular reason is this, a cloak hangs over the left arm, which in bronze it was easy to execute, so that the folds on one side should answer to the folds on the other; the cloak is single, and therefore it is requisite, that the folds on one side should answer to the folds on the other; there is no duplication of drapery; in bronze that was easy to execute, but in marble it was not; therefore I presume, the copyist preferred copying the folds in front, but the folds did not answer to each other on one side and the other; those on the back appear to have been calculated for strength in the

marble, and those in front to represent the bronze, from which I apprehend they were copied. There is another reason, which is, that the most celebrated figure of antiquity is mentioned by Pliny and its sculptor, the Venus of Cnidus by Praxiteles ; and he mentions it in a remarkable manner, for he says the works of Praxiteles in the Ceramicus, not only excel those of all other sculptors, but his own ; and this Venus excels all that he ever did. Now it seems inconceivable, that so fine a statue as the Apollo could have been executed without its name being brought down to us, either by Pliny or Pausanias, if it had been esteemed the first statue in the world.

Do you think it of great consequence to the progress of art in Britain, that this Collection should become the property of the Public ?—Of the greatest importance, I think ; and I always have thought so as an individual.

Do you conceive practically, that any improvement has taken place in the state of the arts in this country, since this Collection has been open to the Public ?—Within these last twenty years, I think sculpture has improved in a very great degree, and I believe my opinion is not singular ; but unless I was to take time to reflect upon the several causes, of which that has been the consequence, I cannot pretend to answer the question : I think works of such prime importance could not remain in the country without improving the public taste and the taste of the artists.

In what class do you hold the Metopes as com-

pared with the Frieze?—I should think, from a parity of reasoning adopted between the Metopes and the flat basso-relievos with that adopted between the Apollo Belvidere and the Theseus or Hercules, the Metopes are preferable to the flat basso-relievos, inasmuch as the heroic style is preferable to that of common nature

Should you have judged the Metopes to be of very high antiquity if you had seen them, not knowing from what temple they were brought?—I should certainly have taken them to be of the age to which they are attributed, the age of Phidias.

What characteristic marks do you observe of high antiquity, as compared with the other works of antiquity?—In the first place, I observe a particular classification of the parts of the body; and I have adverted to the medical writer of that age, Hippocrates, and find that the distinctions of the body, when they have been taken from the finest nature in the highest state of exercise, and in the best condition in all respects, which might be expected from those who possessed great personal beauty and cultivated habits of living, most likely to produce it, and who were accustomed to see it frequently in public exercises; this classification, which they appeared to prefer, is conformable to the distinctions in the statues. It is well known, that in the writings of Hippocrates a great deal of attention is paid to the economy of the human body and its interior parts, but that its exteriors are not described as our modern anatomists describe them, but in a simpler manner, by a general classification of parts and muscles. What

I would particularly say on the subject is this: Hippocrates describes the edges of the ribs as forming a semicircle at the bottom of the upper thorax; he describes, with some accuracy, the meeting and form of the upper part of the scapula and acromion with the collar bone: that part is particularly marked in these figures. He describes the knee-pan as a single bone; and that was their manner of making the knee in the statues of that time; and if I remember right, also he describes the upper part of the basin bone, which is particularly marked in the antique statues. In a few words, the form of the body has a classification of a simple kind in a few parts, such as I find in the ancient anatomists, and such as are common in the outlines of the painted Greek vases: besides, as far as I can judge from our documents of antiquity, the painted Greek vases for example, those that come nearer to the time in which these Marbles are believed to be produced, are conceived in the same character, and drawn in the same manner.

Did not that classification continue much later than the time of Pericles?—Yes, it did continue later, but it became more complicated, and in some cases more geometrical.

Does the anatomy of these figures agree with the anatomy of the Laocoön or of the Toro Farnese?—They agree most with the Toro Farnese. I cannot judge very accurately of that at this time, for it was about to be removed from Rome at the time I was there, and it is very much broken. In respect to the Laocoön, I believe it to be a very posterior work, done after a time when considerable discoveries had

been made in anatomy in the Alexandrian school ; which I think had been communicated not only among physicians, but among artists all over Greece ; and in the Laocoön the divisions are much more numerous.

Do you observe any considerable difference in the conformation of the horses, between the Metopes and the Procession ?—It is to be recollectcd, both in the Metopes and the Procession, that different hands have been employed upon them, so that it is difficult, unless I had them before me, to give a distinct opinion, particularly as the horses in the metopes have not horses heads ; I do not think I can give a very decided opinion upon it, but in general the character appears to me very much the same.

Should you have judged the metopes and the frieze to be of the same age, if they had not come from the same temple ?—Yes, undoubtedly I should.

Have you ever looked at this Collection, with a view to its value in money ?—I never have ; but I conceive that the value in money must be very considerable, judging only from the quantity of sculpture in it ; the question never occurred to me before this morning, but it appears to me that there is a quantity of labour equal to three or four of the greatest public monuments that have lately been erected ; and I think it is said either in Chandler's Inscriptions or in Stuart's Athens, that the Temple cost a sum equal to £500,000.

Have you seen the Greek Marbles lately deposited in the British Museum ?—Yes.

In what class do you place those, as compared with

the basso-relievos of Lord Elgin's collection?—With respect to the excellence of workmanship, the metopes and the basso-relievos of Procession are very superior to those in the Museum, though the composition of the others are exquisite.

Which do you think the greatest antiquity?—Lord Elgin's; the others I take to be nearly twenty years later.

In what rate do you class these Marbles, as compared with Mr. Townley's collection?—I should value them more, as being the ascertained works of the first artists of that celebrated age; the greater part of Mr. Townley's Marbles, with some few exceptions, are perhaps copies or only acknowledged inferior works.

Do you reckon Lord Elgin's Marbles of greater value, as never having been touched by any modern hand?—Yes.

In what class do you hold the draped figures, of which there are large fragments?—They are fine specimens of execution; but in other respects I do not esteem them very highly, excepting the Iris, and a fragment of the Victory.

Do you consider those to be of the same antiquity?—I do.

Be pleased to account for the difference in their appearance?—I think sculpture at that time made a great stride. Phidias having had the advantage of studying painting, first gave a great freedom to his designs—that freedom he was able to execute, or to have executed, with great ease in small and flat works; but as the proportions of the particular drawings of

the figures were not so well understood generally as they were a few years afterwards, there are some disproportions and inaccuracies in the larger figures: the necessary consequences of executing great works when the principles of an art are not well established.

Do you recollect two figures, that are sitting together with the arms over each other?—Yes.

Is your low estimation of the draped figures applicable to those?—My opinion may be incorrect, and it may be more so by not having the figures before me; but I meant my observation to apply to all the draped figures.

Were the proportions of those statues calculated to have their effect at a particular distance?—I believe not; I do not believe the art had arrived at that nicety.

You have remarked probably those parts, particularly of the Neptune and some of the Metopes, that are in high perfection, from having been preserved from the weather?—I have remarked those that are in the best condition.

Did you ever see any statue higher finished than those parts, or that could convey an idea of high finish more completely to an artist?—I set out with saying, that the execution is admirable.

In those particular parts have not you observed as high a finish as in any statue that ever you saw?—Yes; and in some places a very useless finish, in my opinion.

Do you think the Theseus and the Neptune of equal merit, or is one superior to the other?—Che-

valier Canova, when I conversed with him on the subject, seemed to think they were equal ; I think the Ilissus is very inferior.

You think the Ilissus is inferior to the Theseus ?—Extremely inferior ; and I am convinced if I had had an opportunity of considering it with Chevalier Canova, he would have thought so too.

Can you inform the Committee, whether the climate of England is likely to have a different effect upon the statues, from the climate from which they were brought, and whether it would be possible, by keeping them under cover, to prevent the effect of the climate ?—Entirely.

You know the bas relief in the Townley Collection of Bacchus and Icarus ?—Yes.

What do you consider the workmanship of that, comparatively with any of Lord Elgin's bas reliefs ?—Very inferior.

Richard Westmacott, Esquire, R. A. called in, and Examined.

ARE you well acquainted with the Elgin Marbles ?—Yes.

In what class of art do you rate them ?—I rate them of the first class of art.

Do you speak generally of the principal naked figures, and of the metopes and the frieze ?—I speak generally of their being good things, but particularly upon three or four groups ; I should say that two are unequalled ; that I would oppose them to any thing we know in art, which is the River God and the

Theseus. With respect to the two principal groups of the draped figures, I consider them also of their kind very superior to any thing which we have in this Country in point of execution.

Do you reckon the metopes also in the first class of art?—I should say generally, for style, that I do.

Do you say the same of the freize?—I think, both for drawing and for execution, that they are equal to any thing of that class of art that I remember.

Do the metopes and the freize appear to you to be of the same age?—They do not appear to me to be worked by the same person, but they appear to me of the same age; the mind in the compositions, the forms, and consent of action, only lead me to think so; their execution being not only unequal in themselves, but very inferior to the Panathenæan Procession.

Do the general proportions of the horses appear to you to be the same?—Generally so, I think.

Should you have judged the metopes to be of very high antiquity, if you had not known the temple from which they came?—I should consider them so from their form.

In what rate should you place the Theseus and the River God, as compared with the Apollo Belvidere and the Laocoön?—Infinitely superior to the Apollo Belvidere.

And how as to the Laocoön?—As to the Laocoön it is a very difficult thing for me to answer the question, more particularly applying to execution, because there is not so much surface to the Theseus or Ilissus as there is to the Laocoön; the whole surface to the

Laocoön is left, whereas to the other we cannot say there is more than one-third of the surface left.

Which do you prefer ; the Theseus, or the River God ?—They are both so excellent that I cannot readily determine ; I should say the back of the Theseus was the finest thing in the world ; and that the anatomical skill displayed in front of the Ilissus, is not surpassed by any work of art.

As compared with the figures that are on Monte Cavallo, how should you class those two works ?—I consider them, in regard to nature and form, equal ; but that in playfulness of parts, the Theseus and the Ilissus are superior.

Do they seem to approach nearly the same ages to execution ?—There is not sufficient surface for me to judge of the execution in either.

Do you consider the remains of the draped female figures to be of the same excellence with the figures just mentioned ?—Yes ; certainly.

Probably the same hand ?—Yes ; I have very little doubt of it.

Have you ever considered this Collection, with a view to value in money ?—No, I have not.

Have you any means of forming such a calculation ?—I should not know how to form such a calculation, not knowing any similar works to compare them with.

In what class do you estimate the Elgin Marbles, as compared with the Townley Marbles ?—Superior.

Are you acquainted with the Phygalian Marbles lately brought to the British Museum ?—I have seen them, and have examined them.

As compared with the Elgin bas reliefs, which are superior?—The Elgin bas reliefs.

Which do you consider most ancient?—I should think they are both of the same age, they both seem to be the effort of a great mind; but that the Phygalian Marbles do not appear to have had men to execute them of the same talents with the persons who executed the others. There are parts of the Phygalian Marbles which are equal in execution to the Elgin Marbles (I am now speaking of the draperies) but in proportions they are unequal to the Elgin Marbles, which possess truth united with form, which is the essence of sculpture.

Do you think it of great consequence to the improvement of art, that this collection should become the property of the public?—Decidedly so; from the great progress which has been made in art in this country for the last fifty years, we have every reason to think, that even the present men, as well as young men rising up, having these things to look to, are less likely to be mannered.

Do you think these Marbles are well calculated for forming a school of artists?—I have no doubt of it.

You state, that you think the Theseus much superior to the Apollo Belvidere; upon what particular view do you form that opinion?—Because I consider that the Theseus has all the essence of style with all the truth of nature; the Apollo is more an ideal figure.

And you think the Theseus of superior value on that account?—Yes; that which approaches nearest

to nature, with grand form, Artists give the preference to.

Do you think there is any comparison as to the value between these and the Townley Marbles?—This collection I consider as more a collection for Government, and to form a school of study; the Townley Marbles have a certain decided value; you can form a better estimate of those, because you can make furniture of them; these you could not, they are only fit for a school: The Townleian Marbles being entire, are, in a commercial point of view, most valuable; but the Elgin marbles as possessing that matter which artists most require, claim a higher consideration.

Do not you think they might be divided into three or four lots, that might be desirable to different countries for that purpose?—I think it would be a pity to break such a connected chain of art.

Do not you think it would answer that purpose?—No; I think each nation would regret that it had not the other part, and that it would lower their value.

Francis Chauntry, Esquire, called in, and Examined.

ARE you well acquainted with the Elgin Marbles?—I have frequently visited them.

In what class as to excellence of art, do you place them?—Unquestionably in the first.

Do you speak generally of the Collection?—I mean the principal part of the Collection, that part that belonged to the Temple of Minerva.

As compared with the Apollo Belvidere and

Laocoön, in what class should you place the Theseus and the River God?—I look upon the Apollo as a single statue; the Theseus and the River God, form a part of a group. I think, looking at the group in general, I should say they are in the highest style of art; that degree of finish which you see in the Apollo, would be mischievous in them. I think they are quite in a different style of art from the Apollo.

Are they not more according to common, but beautiful nature, than the Apollo?—Certainly; I mean nature in the grand style, not the simplicity of the composition visible in every part; but simplicity and grandeur are so nearly allied, it is almost impossible to make a distinction.

Do you place the metopes, and the frieze of the Festival, in the highest class of art?—The frieze, I do unquestionably; the bas relief, I mean.

Do you think that superior in execution and design, to the alto relieveo?—I do not know, speaking of them comparatively; they are different in their style.

Do they appear to you to be of the same age?—I think they do; I never thought otherwise.

Do the horses appear to you to be treated in the same manner, and to be formed according to the same principles?—Considering the difference between basso relieveo and alto relieveo, I think they are; but that makes a great difference in the general appearance of them.

In what class of art do you place the draped female figures?—As applied to their situation, I place them also in the first class; but, if they were for the inside of a building, I should say they were not in the fir-

class ; those were for a broad light, consequently the drapery is cut into small parts, for the sake of producing effect ; for we find through the whole of that collection, effect has been their principal aim, and they have gained it in every point.

Have you ever looked at this Collection, with a view towards its value in money ?—I really do not know what to compare them with.

In what class should you estimate these, as compared with the Townley Marbles ?—In the Townley Marbles we find individual excellence but in these we find a great deal more ; we find individual excellence combined with grand historical composition.

Do you reckon these of superior value, from never having been restored or retouched ?—I should certainly think them not the worse for being in their present state.

Have you seen the Greek bas reliefs, lately brought to the Museum ?—Yes, I have seen them.

How do you estimate them as works of art, as compared with the Elgin bas reliefs ?—I look upon them as very fine in composition ; but in execution, what we must expect in works taken from the outside of buildings ; works done by different people : they are very fine of their kind, but in point of execution much inferior to Lord Elgin's and indeed inferior in design.

Which appears to you to be of the highest antiquity ?—I cannot say.

As compared with the figures on Monte Cavallo, how do you rate the Theseus ?—It is very much in the same style.

Do you judge they are nearly of the same age?—That I cannot say; that is a point that has been so much disputed.

Do you think it of great importance to the art of sculpture, that this collection should become the property of the Public?—I think it of the greatest importance in a national point of view.

When you mention that these statues are rather calculated for a distant effect, do you mean they are not very highly finished?—Yes; and that is very surprising; they are finished to a high degree, but the arrangement is calculated to be seen at a great distance.

Charles Rossi, Esquire, R. A. called in, and Examined.

ARE you well acquainted with the Elgin Marbles?—Yes.

In what class of art do you reckon them?—The finest that I have ever seen.

Do you think any figures in Lord Elgin's Collection equal to the Apollo Belvidere and the Laocoön?—I think they are superior in my judgment.

Which do you consider as superior?—The Theseus and the River God, and the Torsos also; there are one or two of them, but they are very much mutilated.

In what class of art do you reckon the metopes?—The metopes I do not think so fine as the rest of the bas reliefs.

Do you think the metopes are of the same antiquity as the frieze and other parts?—Yes, I suppose they are.

Do you reckon the frieze of the Procession in the highest class of art?—Yes;—they are in a superior style;—I should say they were jewels.

In what class do you reckon the draped female figures?—One in particular is a very fine thing, I think.

Generally speaking, in what class do you place them?—In the very first.

Have you looked at this Collection, with a view to its money value?—Never.

Have you seen the Greek Marbles lately brought to the British Museum?—Yes.

In what class do you place them, as compared with the basso relievos of the frieze?—I consider them materially inferior to any of those of Lord Elgin's.

Do you think them of the same antiquity, or later or earlier?—I have never thought about that.

Do you think it of great consequence to the progress of art in this Country, that this Collection should become the property of the Public?—I think it is; it is the first Collection in the world, I think. I wrote a note to my friend Canova, at Paris, as an inducement for him to come over, saying,—If he had not seen Lord Elgin's marbles, he had seen nothing yet; and when he saw them, he was satisfied they were as fine things as he had ever seen.

Martis, 5° die Martii, 1816.

HENRY BANKES, Esquire, in The Chair.

Sir Thomas Lawrence, Knt. R. A. called in, and Examined.

ARE you well acquainted with the Elgin Marbles?—Yes, I am.

In what class of art do you consider them?—In the very highest.

Do you think it of importance that the Public should become possessed of those Marbles, for the purpose of forming a school of art?—I think they will be a very essential benefit to the arts of this Country, and therefore of that importance.

In your own particular line of art, do you consider them of high importance as forming a national school?—In a line of art which I have very seldom practised, but which it is still my wish to do, I consider that they would; namely, historical painting.

Have you had opportunities of viewing the antique sculpture which was formerly in Italy, and recently at Paris?—Very recently at Paris.

Can you form any estimate of the comparative merit of the finest of the Elgin Marbles, as compared with the finest of those works of art?—It is rather difficult; but I think that the Elgin Marbles present examples of a higher style of sculpture than any I have seen.

Do you conceive any of them to be of a higher class than the Apollo Belvidere?—I do; because I consider that there is in them an union of fine composition, and very grand form, with a more true and natural expression of the effect of action upon the human frame, than there is in the Apollo, or in any of the other most celebrated statues.

Are you well acquainted with the Townley collection of Marbles?—Yes, I am.

In what comparative class should you place the Elgin Marbles, as contrasted with those? — As superior.

Do you consider them as more valuable than the Townley collection?—Yes, I do.

Is that superiority, in your opinion, applied to the fitness of the Elgin Marbles for forming a school of art, or is it as to what you conceive to be the money value?—I mean as to both.

Are you acquainted with the Phygalian Marbles lately brought to the Museum?—Yes.

Compared with the Elgin bas reliefs, in what class do you estimate them?—I think generally, that the composition of them is very fine; that some of the designs are fully equal to those in the Elgin Marbles; but the execution generally is inferior.

Have you any thing that leads you to form any conjecture as to the age of the Phygalian Marbles, compared with the age of the Elgin Marbles?—I should guess that they must have been very nearly of the same age.

Do you consider the metopes to be of equal or inferior sculpture to the frieze?—I think that the frieze

of the Panathenaic Procession is of equal merit throughout. I do not think the same of the metopes; but I think that some of the metopes are of equal value with the frieze.

Do they appear to you to be of the same age?—Yes, I think so. The total and entire difference of the character of relief appears to have arisen from the difference of situation in which they were placed.

You have stated, that you thought these Marbles had great truth and imitation of nature; do you consider that that adds to their value?—It considerably adds to it, because I consider them as united with grand form. There is in them that variety that is produced in the human form, by the alternate action and repose of the muscles, that strikes one particularly. I have myself a very good collection of the best casts from the antique statues, and was struck with that difference in them, in returning from the Elgin Marbles to my own house.

What do you think of the Theseus, compared with the Torso Belvidere?—I should say that the Torso is the nearest, in point of excellence, to the Theseus. It would be difficult to decide in favour of the Theseus; but there are parts of the Torso in which the muscles are not true to the action, and they invariably are in what remains of the Theseus.

Do you happen to know at what price that was valued in the collection at the Louvre?—I do not.

You have seen the Hercules of Lord Lansdowne's Collection?—Yes.

What comparison does that bear to the Theseus or the Neptune?—I think it inferior.

Do you think it much inferior?—There are parts that are very inferior. There are parts in that that are very grand, and parts very inferior.

Do you think any estimate might be placed on these marbles, by comparison with pictures?—No; it would be very difficult: I cannot do it myself.

Do you consider, on the whole, the Theseus as the most perfect piece of sculpture, of a single figure, that you have ever seen?—Certainly, as an imitation of nature; but as an imitation of character, I could not decide, unless I knew for what the figure was intended.

Richard Payne Knight, Esquire, called in, and Examined.

ARE you acquainted with the Elgin Collection?—Yes: I have looked them over, not only formerly, but I have looked them over on this occasion, with reference to their value.

In what class of art do you place the finest works in this Collection?—I think of things extant, I should put them in the second rank—some of them; they are very unequal; the finest I should put in the second rank.

Do you think that none of them rank in the first class of art?—Not with the Laocoön and the Apollo, and these which have been placed in the first class of art; at the same time I must observe, that their state of preservation is such I cannot form a very accurate notion; their surface is gone mostly.

Do you consider them to be of a very high anti-

quity?—We know from the authority of Plutarch, that those of the Temple of Minerva, which are the principal, were executed by Callicrates and Ictinus, and their assistants and scholars; and I think some were added in the time of Hadrian, from the style of them.

Do you consider what is called the Theseus and the River God, as works of that age?—The River God I should think, certainly—of the Theseus I have doubts whether it was in that age or added by Hadrian; there is very little surface about it, therefore I cannot tell: the River God is very fine.

Do you consider the River God as the finest figure in the collection?—Yes, I do.

In what class do you rank the fragments of the draped female figures?—They are so mutilated I can hardly tell, but I should think most of them were added by Hadrian: they are so mutilated I cannot say much about them: they are but of little value except from their local interest, from having been part of the Temple.

In what class of art do you consider the metopes?—The metopes I consider of the first class of relief: I think there is nothing finer: but they are very much corroded: there are some of them very poor: but the best of them I consider as the best works of high relief.

Do you consider them as of high antiquity?—I consider most of them as executed at the time of the original building; the others might have been finished since.

What proportion of them do you think are of the first class?—I should think a half at least.

In what class of art do you reckon the frieze of the Procession?—I think it is of the first class of low relief: I know nothing finer than what remains of it; there is very little of it.

Do you consider that as of the same high antiquity?—Certainly; all of it I think has been executed at the first building of the Temple, as far as I can judge; they are very much mutilated.

Can you form any judgment as to what may be the money value of that collection or of the parts?—I have gone over them to make an estimate, and I will state the grounds on which I have done it; I have been over them three times, to form the value. I valued that statue of Venus, which Lord Lansdowne paid £700. for, at £1,400.; and I valued Lord Elgin's accordingly; and I put on fifty per cent. in consideration of their local interest. I valued the draped figures, which I think would be worth very little if it were not for their local interest, at £2,000. I do not know the value of the drawings.

[The Witness delivered in a paper, which was read as follows.]

“Such of the Sculptures of the Temple of Minerva at Athens, as are of the time of Pericles, are the work of Callicrates and Ictinus, or their assistants and scholars, to which the testimony of Plutarch, the only ancient authority, is precise — τον δε ἐκατομωέδον Παρθενώνα Καλλιχράτης ειργαζετο καὶ Ικτίνος.—Phidias only made the statue of the Goddess, and presided (*επιστειλει*) over the works of Pericles in general.”—Plutarch's life of Pericles.

" The Prices which have been paid to Roman dealers, within my knowledge, for important articles in this country, are as follows :—

By Mr. Townley, to Jenkins, for the Discobolus	- - - - -	£700
By the Marquis of Lansdowne, to D°, for a Hercules	- - - - -	600
By Mr. Townley, to D°, for the Relief of the Feast of Icarus	- - - - -	400
By D°, to Gavin Hamilton, for a large Venus (I learn since that Mr. Townley paid about £350. more in fees to have the Venus exported.)	- - - - -	700
By the Marquis of Lansdowne, to D°, for a Mercury	- - - - -	700

" The two last articles were, however, unreasonably cheap even at that time (forty years ago)—Hamilton not having been allowed a fair competition ; and the last having been clandestinely brought from Rome. I think each of them worth more than any two articles in Lord Elgin's collection, especially the latter, which is, in my judgment, of better sculpture ; and both are a thousand per cent. better in preservation, which has always been considered as of the utmost importance.

Recumbent statue of Hercules, as on the coins of Croto, with little of the surface remaining	- - - - -	£1,500
Trunk of a male statue recumbent	- - - - -	1,500

Back and shoulders of a trunk, on which the head of Hadrian appears to have been	- - - - -	200
Fragment of the head of a horse, very fine	-	250
Fragments of about ten draped trunks, from the pediments of the Parthenon, most of which appear to be the age of Hadrian	- - - -	2,000
Fourteen metopes, of various degrees of merit, all corroded, and mostly much mutilated	- - - -	7,000
Twelve pieces of frieze of the cell, with parts entire	- - - -	3,600
About thirty-five more, completely ruined	-	1,400
Three capitals, and part of a column, from the same temple	- - - -	500
Plaster casts, from d° and other temples	-	2,500
A granite scarabous	- - -	300
A white marble soros complete and entire, but coarse,	- - - -	500
Various shafts and blocks of marble	-	350
D° of porphyry	- - -	350
Various fragments of statuary and relief	-	500
Various d° of architecture	- - -	300
Caryates from the Propylæa, much injured	-	200
Nine broken marble urns	- - -	450
One wrought brass d°	- - -	150
One inscribed earthen d°	-	150
Inscriptions, &c.	- - -	300
Medals	- - - -	1,000
		<hr/>
		£25,000
Drawings	- - - - -	"

Do you conceive that if this Collection were to be publicly sold, it would produce the prices that are named here?—No, not near half, if sold in detail; what any of the Sovereigns of Europe might give for them collectively, I cannot pretend to say.

Do you conceive that the medals, if sold in England, would produce as much as they are valued at?—Yes, certainly; and I think the cameo would.

Upon what authority do you state, that a great part of these marbles belong to the time of Hadrian?—From no other authority than Spon and Wheler having thought one of the heads to be of that Emporor, and later travellers having found no symbols of any deity upon it; also from the draped trunks, which seem to be of that complicated and stringy kind of work which was then in fashion; that is mere matter of opinion; there is no authority as to the time when particular articles were made.

Upon which of the figures is it that you understand Spon and Wheler to have recognized the head of Hadrian?—I can give no opinion on this point, having misunderstood Lord Aberdeen, from whose conversation I had formed an opinion.

Have you ever seen Nointel's drawing of that pediment, as it was at the time when Spon and Wheler saw it?—I have seen a copy of it, but it is so long since that I do not recollect.

Do not you recollect that Spon and Wheler's observations were exceedingly loose, and in some cases wholly inaccurate?—Very loose, certainly.

And in some cases wholly inaccurate?—It is a long while ago since I have adverted to them.

Do you recollect that Spon and Wheler mistook the subjects of the Eastern for the Western pediment, and vice versa?—Mr. Visconti says so, but I have never examined it.

Do you not know that Stuart proves that fact?—I do not recollect it at all.

How would you value the Theseus, in comparison with the Belvidere Torso; how would you class it?—I should think it inferior in value; what is called the Torso Belvidere I believe to be a copy of Lysippus's Hercules.

Do you happen to know the value that was put upon it, in the collection of the Louvre?—No.

Do you happen to know what was paid for the Borghese Collection?—I do not know what was to be paid; I know what has been paid.

Do you recollect a bas relief of Mr. Townley's, of Bacchus and Icarus?—Yes.

Do you happen to know what that cost?—Mr. Townley paid Mr. Jenkins £400. for it.

Was not there a great deal of difficulty in removing any good work of art from Rome?—Very great, and that is the reason why that Venus, in the British Museum, was sold so low.

There was great difficulty?—The Pope had a selection always, and his judges were a little susceptible, I believe, sometimes, and were bribed.

Did not the Pope, or the Sovereign of the country, claim a pre-emption of any thing valuable?—Yes.

Therefore you would consider any good piece of sculpture brought to this Country, as greatly increased in value from the difficulties of removing it

from Rome?—All that was included in the price that was paid by Lord Lansdowne; every thing that is sent out of Rome, unless it is smuggled out, must have the Pope's permission.

You valued Lord Lansdowne's Marbles?—Yes.

What value did you put on the Hercules?—£1,000.; it cost Lord Lansdowne £600. at Rome; and I think I put the Mercury at £1,400. The trustees of William Lord Lansdowne let John Lord Lansdowne have the collection at prime cost, as nearly as they could find it, which was £7,000. I valued it at £11,000.

How would you class the bas-relief of Bacchus and Icarus in Mr. Townley's collection, relatively to the frieze of the Temple of Minerva?—Inferior in sculpture, but so much better in preservation, that I think to an individual it is of as much value as any one of the pieces of the frieze.

Are you acquainted with the Phygalian Marbles?—Yes; very well.

In what rank do you place them, as compared with the bas-reliefs of the frieze?—I think they are, in high relief, next in merit to the high reliefs of the metopes: I never saw any thing so fine; and they are far superior in preservation to the frieze.

Do you think them of superior value, on account of their preservation?—They are in much better preservation; and taking quantity for quantity, I think they are equal to the best of the metopes; they are a continued series of two stories. I think upon an average, taking piece by piece, those of Phygalia are worth more than the metopes; because they are

in a state of preservation to be used as furniture, which the metopes are not.

Considering the superior preservation of one to counterbalance the superior execution of the other, you think them, foot for foot, as being of the same value?—No; I think the Phygalia are superior in foot by foot.

Do you consider the best in execution of the Phygalia Marbles equal to the best of the metopes?—No; but very superior to the worst of the metopes.

What you have said of their value, if they came for sale, refers to their being offered for sale to individuals, but not as offered to Europe in general?—I supposed the market open to all Europe; to individuals they would not sell for much in this Country; there are no collectors here.

Have those statues which have lost their surface, suffered materially as models to artists?—Very greatly, I think.

Have you examined minutely the parts that are most perfect in the River God?—Yes: the under parts.

Do not you think that is as highly finished as any piece of sculpture you know?—It is highly finished, but it is differently finished from the first-rate pieces; there are no traces of the chisel upon it; it is finished by polishing. In the Laocoön and the things of acknowledged first-rate work, supposed to be originals, the remains of the chisel are always visible. That is my reason for calling these of the second-rate.

Do you not consider those parts as being a perfect

imitation of nature?—Yes; I think them very fine; as fine as any thing in that way.

Are the marks of the chisel visible on the Venus de Medicis?—No, they are not.

Are they visible on the Apollo Belvidere?—No; they are not; I think it a copy from brass.

In the opinion you gave as to the artists who executed the works of the Parthenon, you did not mention the name of Phidias, by whom they are most commonly supposed to have been designed?—No, I did not; and Plutarch expressly excludes him.

Does not Plutarch decidedly say that Callicrates and Ictinus worked it?—Yes; I understand him to say they undertook the working of it.

Do you recollect the Greek expression, which is supposed to be used by the superior artists who designed and perhaps executed such figures as the Venus and the Apollo, to express the share they had in those compositions?—There were different expressions at different periods; the first of the time of Phidias, cited by Cicero of Milo, a cotemporary of Phidias, was simply the name inscribed in the genitive case: the word afterwards used was *εποιει*, in the imperfect tense, which Pliny remarks they used out of modesty, —that they were still about it. The inscription upon the Venus is in the completely past tense; and therefore it is supposed to be a copy from a Venus of Praxiteles, which I suppose it is.

Do you know any instance in which the share, which a great sculptor had in any of those works of art, is expressed the word *ειργαζετο*?—No; I believe no artist would describe it so himself; it is the historical expression.

Though Plutarch applied the word *εἰργαζέτο* to the share Callicrates and Ictinus had in the works of the Parthenon, does he not state generally, that Phidias was employed by Pericles in the superintendence or general design of the works of Pericles?—In the superintendence, certainly; of the general design I know nothing.

What do you think of the value of the River God, compared with the Torso of Belvidere?—I really can hardly speak to that; I have not perfect recollection enough of the surface of the Torso, and I never considered it in a pecuniary view; I cannot speak to the execution, not having a recollection of the surface; but as a part of a statue, I think the River God inferior. I cannot speak to the value, but I should not put the River God at so much under as fifty per cent.

Do you consider the River God as considerably superior to the Theseus?—Yes, I do.

Then do you consider the Theseus as vastly inferior to the Torso of Belvidere?—I consider it considerably inferior, not vastly inferior; it is difficult to speak to the degrees of things of that kind, especially when the surface is so much corroded.

Do you consider the Torso of Belvidere as having any value whatsoever, but as a model or school for art?—Yes; I think it has value in every respect to collectors as well as students.

It has no furniture value?—No; a corroded, dirty surface people do not like.

Do you think the corrosion of the surface of the Torso of Belvidere renders it, in any considerable degree, less valuable as a model or school for art?—

If it is corroded, it certainly does; but I do not recollect whether it is or not: it is very much stained I know.

Do you recollect in what degree the River God is corroded?—The upper parts that have been exposed to the weather are corroded; the under parts are entire, and very perfect. I think it is not so much corroded as the Theseus; but I think there is more than half of it corroded; the back and the side, which are very fine, are not corroded.

Have you formed any estimate of the value of these Marbles, wholly unconnected with their value as furniture, and merely in the view of forming a national school for art?—The value I have stated, has been entirely upon that consideration of a school of art; they would not sell as furniture; they would produce nothing at all. I think, my Lord Elgin, in bringing them away, is entitled to the gratitude of the Country; because, otherwise, they would have been all broken by the Turks, or carried away by individuals, and dispersed in piece-meal. I think therefore the Government ought to make him a remuneration beyond the amount of my estimate.

The Committee observe, that in the paper you have given in of your estimate of the value, you lead to that value, by an enumeration of the prices of five different pieces of sculpture; the Committee beg to know, whether all those pieces are not fit for what may be called furniture?—Certainly.

Do you consider our own Artists as proper judges of the execution of ancient works of art?—Those

I am acquainted with, Mr. Nollekens and Mr. Westmacott, are very good judges.

Do you happen to be acquainted with Mr. Flaxman?—Yes; they are all good judges.

They are competent judges?—Yes.

Have you reason to think that the art of Sculpture has advanced in this Country since this Collection has been brought into England?—No, certainly not; the best thing that has ever been done in this country, in my judgment, is the monument of Mrs. Howard, by Mr. Nollekens, many years ago.

Do not you conceive that the purchase of my Lord Elgin's collection by the Nation, for the purpose of forming a great National school of art, would contribute very much eventually to the improvement of the arts in this Country?—A general Museum of Art is very desirable, certainly. I dare say it will contribute to the improvement of the Arts; and I think it will be a valuable addition to the Museum.

Do you think that these Statues were calculated to be seen from any particular situation; and that [they have lost any thing by being removed?—I think they were calculated for being seen near, as well as at a distance; the Phygalia friezes are finished as if they were only to be seen close, and so are many of these.

William Wilkins, Esquire, called in, and Examined.

AS an Architect are you well acquainted with the architectural part of the Elgin Marbles?—Yes; I am pretty well acquainted with them.

In what class of Art do you rank them?—I reckon them to be of the very highest order.

Do you consider it of importance to the Public that they should become Public property?—I do consider it of very great importance.

Are there any considerable pieces of architectural remains, which were not known before by drawings or engravings?—None in that Collection I believe.

Is there not some part of the roof of the Parthenon, which was not known before?—I am not aware that there is any thing relating to the ceiling of the Parthenon in the Collection of Lord Elgin; of the Temple of Theseus, there is I know.

Do you conceive the architectural remains to be of very high antiquity?—I conceive them to be of the age of Pericles.

In what year were you at Athens —In the summer of 1802, I believe.

Were these Marbles removed from Athens at that time?—Lord Elgin was then in the act of removing them.

Is there a very great difference in the value, as the means of instruction, between the models and casts of those particular parts of architecture, and the originals themselves?—I am not aware that there are any models of them existing. I think drawings and models would convey all the information that these fragments will.

Do you think that they lose much of their value as models of instruction, by being removed from the edifices to which they originally belonged?—I do not conceive they can possibly lose any thing; for

there are so many on the spot still, that the artist who goes there will find an ample field for study.

Does each particular piece of architecture lose its value, as a model of instruction, by its being removed from the edifice?—No, I conceive not, because the means by which it is connected with the pieces adjoining are obvious.

Are the designs we have of the remains of Athens, particularly those published by Stuart, correct?—perfectly correct I know, from having measured a great many of them myself.

Do you think the temples themselves much injured as schools for art, in consequence of what Lord Elgin has taken from them?—Not at all.

Can you charge your recollection with the number of metopes that must have been in the original temple?—Ninety-two, I believe.

Two in each intercolumniation?—Precisely so.

Do you recollect how many of those were in existence and in place, at the time when you saw the temple?—At the time that I saw the temple Lord Elgin was in the act of removing them. I do not know how many he had taken down before I was at Athens, but I believe there might have been about fifty-four, including those in both fronts, which are twenty-eight in number.

From Stuart's Plans it appears that sixteen intercolumniations or thereabouts had been totally destroyed?—That may be the number.

Of course all the metopes belonging to those intercolumniations must have fallen and been destroyed also?—Yes, certainly; at least that number.

Have you heard or do you know from any other source, that some of the metopes had been removed, or had been attempted to be removed, by M. de Choiseul?—It was a story very prevalent at Athens, and I believe the fact was so.

It follows of course that out of the total number of ninety-two metopes, upwards of two-and-thirty must have been already removed, and probably destroyed before Lord Elgin commenced his operations?—That must necessarily have been the case; I do not know the number of intercolumniations, but that would set the question at rest.

Did your personal observation corroborate the statement of Stuart, that even in his time the greater part of the metopes were miserably broken on the south side, but that they were entirely defaced on the north side and the two fronts?—If that is Stuart's statement I am tempted to believe it quite correct, because I went with Stuart's book in my hand, and some drawings of my own, and examined the buildings from them, and I was amazingly struck with the great precision and accuracy of that work.

The frieze which was in the walls of the cell was also destroyed by the destruction of the walls, to a considerable extent; do you recollect to what proportion of the whole frieze the destruction may have taken place?—I beg to state to the Committee, that I have at this time a work in the press which I have delayed till this question should be set at rest; because I did not wish that my views should influence the disposal of the Marbles in any way, and I have only now recently put it into the hands of the Printer,

in the expectation that this question would be settled before the book would appear in print. There were nearly two hundred feet of that frieze then remaining, the whole being about 520 feet.

Do not you know or have you not heard that between Stuart's visit and Lord Elgin's, the French embassy under M. de Choiseul had already removed part of the frieze?—I have heard of it, but I have no means of ascertaining the fact.

From the general and scrupulous accuracy of Stuart's delineations, and particularly from the care with which Stuart marks any degradation of the frieze which he represents, are you of opinion that those heads which Stuart represented as entire, but which were defaced or knocked off at the time you saw them, must have been so defaced or knocked off between Stuart's visit and that time?—From my general impression of the accuracy of that work, I should be tempted to believe that every act of violence that has been inflicted on them of which he does not speak, has occurred since his visit.

Is there in Stuart any special drawing or account of any of the figures from either of the Tympanums, which have been removed by Lord Elgin?—Stuart gives very few; I think there are three or four in the Western pediment, particularly the group called Hadrian and Sabina.

From the differences you must have observed between the state of the temple in the time of Stuart and when you saw it, and the knowledge you acquired on the spot, of the danger to which those objects would be subject from the wanton barbarity of the

Turks, do you think that Lord Elgin may not be considered, in removing these statues, as having rescued and preserved them from imminent destruction?—By the statues is it meant the sculpture in general?

It was meant in general, but it will be satisfactory to the Committee, to have your opinion on particular parts?—I think, that by removing the portions of the frieze, that Lord Elgin has certainly preserved that which would otherwise have been lost; for the frieze is much more easily accessible. As to the metopes and the figures in the Tympanum in the pediment, I am not quite so sure; for although they have suffered since the time that Stuart's representations were made, it may have been in consequence of their being more exposed to the action of the elements; the cornice of the building, which has been their great protection, having fallen from time to time. At the time that Lord Elgin was at Athens, there existed amongst the Turks certainly a great desire to deface all the sculpture within their reach; and I believe that that would still have prevailed, if Lord Elgin's operations in Greece had not given them a value in the eye of the Porte: For at present, I understand, from people lately returned from Greece, that the Turks show a greater disposition to preserve them from violence.

Do not you imagine, that by travellers going there frequently when the country was open to the English, the same effect would have been produced as by Lord Elgin's attention to them?—I think it is probable that would, because the Turks have since been in a way interested in their preservation.

Do you recollect about the time you were at Athens, that one of the only remaining heads on the Western pediment was struck off and destroyed by the Turks ? I do not remember the circumstance.

Do you recollect that Stuart, as one of the reasons for not giving any drawings or detailed account of the figures that remained in the Eastern pediment, states, that there was no place from which he could get an opportunity of seeing them and making the necessary observations ?—I do not remember that Stuart makes that observation ; but I think it is very possible he could not get access to them.

Lord Elgin had, when you got there, cleared away any obstructions, if there were any on that side ?—He had.

Are you of opinion, that the study of these originals would not be more useful to architects, than drawings and casts ?—I am not aware that any artist would obtain much more information than what might be conveyed from drawings.

The Committee wish to have your general opinion as to the merit of the sculpture of the Elgin Marbles compared with any other Collection in the Country ? —The sculpture of the Parthenon had very many degrees of merit ; some are extremely fine, while others are very middling ; those of the Tympanum are by far the best. The next in order are the metopes ; some parts of the frieze in the cell are extremely indifferent indeed. I think a very mistaken notion prevails, that they are the works of Phidias, and it is that which has given them a value in the eyes of a great many people ; if you divest them of

that recommendation, I think that they lose the greater part of their charm.

Do you speak of the frieze alone now, or of the sculpture generally?—Of the sculpture generally. I have before stated those of the Tympanum are far superior to the others.

Is it your opinion that none of the statues are the works of Phidias? — I do not believe he ever worked in Marble at all. Pausanias mentions two or three instances only, and those are rather doubtful. Phidias was called, by Aristotle, Lythourgous, in contradistinction to Polycletus, whom he terms a maker of statues, and this because he commonly worked in bronze. If any thing could be inferred from this distinction, it would be that Phidias worked wholly in marble, which is contrary to the known fact. Almost all the instances recorded by Pausanias, are of statutes in ivory and brass. I think the words of Plutarch very clearly prove that Phidias had nothing at all to do with the works of the Parthenon.

Where he mentions Callicrates and Ictinus?— Yes.

Though two other persons appear in Plutarch to have actually worked on the Parthenon, from the general statement of Plutarch, and the common consent of all antiquity, do not you believe that Phidias was employed in giving the designs at least of the Parthenon?—That is my firm belief.

Were not those two artists, Callicrates and Ictinus, architects? — They were; but the profession of architect and sculptor were most commonly united.

But do not you think it more probable that Phidias,

being merely a sculptor, should have superintended the sculpture, than the architects? — Certainly, he superintended the whole of the work, according to Plutarch; but he states him merely to have been a director and inspector.

But whoever was the director must have made designs? — I do not doubt he did.

Do not you think it more probable that Phidias made the designs than Callicrates and Ictinus? — I believe Phidias made the designs of the sculpture.

Have you ever thought of these Marbles in point of value, with reference to the Phygalia collection? — I have not seen the Phygalia Marbles, except by drawings.

You say you rate the merit of the statues in this order: — First, the Tympanum; secondly, the Metopes; and thirdly, the Frieze; and then you add, that the frieze is of very unequal execution. Now all the Evidence has stated, that the metopes are of very unequal execution; but that the frieze is of a very equal execution, and generally by artists, if not the same, at least of the same degree of skill: the Committee, therefore, think it fair to ask you whether or not you may not have made some mistake between the metopes and the frieze? — When I spoke of different degrees of merit, I spoke of the sculpture generally; but at the same time, I think the sculpture of the frieze is not all the same: some of it is much better. The drawing in some part of the frieze is finer than in others.

Is not there a great difference both in the drawing and execution of several of the metopes? — Very great

indeed. When I speak of the frieze I allude to a part which Lord Elgin has not got; the western frieze is much finer and in better relief than any other part of the temple.

By better relief you mean higher relief?—Yes.

Do you not conceive it to be part of the great art of those sculptors, that they gave to the metopes and those parts which were exposed to a broad and even light, a high degree of relief, whereas to the frieze, which was lighted from the intercoluminations in order to avoid false effect, they gave a low degree of relief?—I think that the relief of the statues is calculated for the positions that they were each to occupy; but I attribute in a great measure the mediocrity of the sculpture of the frieze to the circumstances under which they alone can be seen, they can with difficulty be seen at all.

Do you mean by mediocrity, mediocrity in merit?—I mean in style; it was impossible to see them without approaching within thirty feet of the temple; and then the eye had to look up to a height of more than forty feet, and there was no light from above.

Did not the distance at which the statutes were placed in the Tympanum from the wall, add very much to their effect by reflected light?—Very much.

Do you think the value of this Collection very considerable, as laying the foundation of a school of the fine arts in general?—In one point of view I think that they are valuable as architectural sculpture; that where a sculptor should be called on to

ornament an architectural building, they would afford a very fine school of study ; but that considering them as detached and insulated subjects, I do not think them fit models for imitation. I mean taking the detached figures two or three together ; but taking the whole together, the general effect is beautiful, as they add to the architecture.

Have you had an opportunity of comparing the merit of Lord Elgin's Collection with those lately in Rome ?—I have very lately visited Rome : there are certainly very many things in the collection of the Louvre very far superior to the generality of the Elgin Marbles. I think in this kingdom we have some much finer statues than in the Elgin Collection ; I think the Venus of the Towneley Collection is one of the finest statues in the world, and the Hercules of the Lansdowne collection is equally fine.

Speaking of them as architectural subjects, have you attended to the finish about the River God, particularly the left leg and thigh ?—I have, and as far as my judgment goes I think it a very fine figure, but certainly not equal to the figure in the other pediment, which is called the Theseus.

Jovis, 7^o die Martii, 1816.

HENRY BANKES, Esquire, in The Chair.

Taylor Combe, Esquire, called in, and Examined.

ARE you well acquainted with the Medals collected by my Lord Elgin?—I am.

Of what number do they consist?—880; namely, 66 Gold, 577 Silver, and 237 Copper.

Can you ascertain the value of the Collection?—After having carefully examined the Collection, with a view to this particular object, I am of opinion, that it is worth the sum of 1,000 guineas.

Are many of them excellent in point of workmanship?—Several of them; namely, one of Aetolia, one of Carystus in Euboea, some of the Coins of Thebes, Philip, Alexander, Lysimachus, &c.

Are many of them valuable on account of their rarity?—Yes; among the gold, the following coins may be considered as rare; namely, a Daric, and a didrachm of Philip Aridæus with the type of Alexander the Great, and likewise the coins of Athens, Aetolia, Argos, Carystus, Aegina, and Miletus: Among the silver, there are many rare coins of Thebes; also of Archelaus, Cos, Cyrene, Phlius, Ossa, Tenedus, Philippi, Neapolis in Macedon, and

a coin of Macedon, with the legend ΜΑΚΕΔΟΝΩΝ.
ΔΕΥΤΕΡΑΣ.

Have you duplicates of many of these already in the Collection?—Yes; I suppose about one-third of the Collection would be duplicates.

Do you know whether these are better or worse than your duplicates? — Several are better, and several are worse.

Are many of the gold, duplicates? — I think a very small proportion of the gold would be duplicates.

Which of the medals of the whole Collection do you reckon the most valuable? There are two equally valuable — the gold Daric, and the gold Athenian.

At what price do you value the two? — At 50 guineas each.

Do you consider it of consequence to the Collection now in the Museum, that this collection should belong to it? — I think it would form a very valuable addition to the Museum Collection.

Would these Medals complete the present collection in any one class? — Certainly not; I believe there is no collection in the world complete in any one class.

What proportion of these Medals will fill up the chasms in the collection already deposited in the Museum? — About two-thirds of them.

Is the present Collection of Greek Medals in the Museum, a valuable Collection? — A very valuable one.

In what rank does it stand with the other known collections? — It is inferior to the French Collection,

and inferior, I believe, to the Vienna Collection ; it is inferior also to the Collection of Mr. Payne Knight ; it is, however, superior to the Collection of Dr. William Hunter, now at Glasgow, in the coins of cities, but inferior to it in the coins of kings.

Veneris, 8° die Martii, 1816.

HENRY BANKES, Esquire, in 'The Chair.

The Earl of Aberdeen attending, by permission of the House of Lords, was examined.

IN what year was your Lordship at Athens ?—In 1803.

Were any part of the Marbles now in the Elgin collection, removed at that time ?—Yes, a considerable part.

Was the work of removal going on ?—It was.

Did that appear to excite any sensation among the magistrates or the inhabitants of Athens ?—Not much that I perceived.

In what state was the Western pediment at that time ?—I believe those two figures (the second and third figures from the left in Nointel's drawing) were remaining ; nothing else.

Was the head upon the second figure ? — It was when I arrived at Athens, and was destroyed while I was there ; I believe in the hope of selling it to some

traveller, it had been knocked off, and falling on the pavement was broken to pieces.

Had your Lordship any opportunity of observing the head before it was knocked off? — I saw it frequently before it was knocked off.

Did it appear to your Lordship to resemble any particular head you had seen in antiquity? — It has been called the statue of Hadrian; but the head was so mutilated and corroded by time, that I should have thought it impossible to trace any resemblance to any head whatever.

Did the work of that head or figure appear different from the general character of the work of the Western pediment? — Not the least.

In what class of art does your Lordship place the best of the Marbles that have been brought home by Lord Elgin? — In the highest class of art. By this term, however, I beg to be understood only as expressing a very high degree of excellence, and not as, in strict language, comparing them with the most perfect specimens of the art on the Continent, or even in this Country.

Do you consider them of the antiquity that is usually attributed to them? — Unquestionably.

Does your Lordship consider the metopes as of the same age? — I see no reason for doubting it; indeed, I should say they must be of the same age, for the stones on which they are sculptured are let into the building, and must have been so let in before the roof was put on.

Does your Lordship imagine, that if those works had been left in their old places, they would have

been much longer preserved?—I think they were in a state of great danger, and exposed to increasing danger, from the multitude of travellers that of late years resorted to that country.

Were the travellers in the habit of procuring fragments from the works of art?—Some travellers were in that habit; but the natives had a notion that all travellers were desirous of it, and therefore they destroyed them accordingly.

Did they destroy them for the purpose of selling them to the travellers?—I presume so.

Does your Lordship consider the draped female figures as being in the first class of art?—I do; keeping in view the explanation which I have already given.

Did your Lordship bring home any Marbles?—Some inscriptions; some fragments; not of these.

From other parts of Greece?—Yes.

Did your Lordship obtain any particular permission to have any casts taken or drawings made, from any part of Athens?—No.

The figure that was called Hadrian, was then not the centre figure of the pediment?—Certainly not.

Is your Lordship well acquainted with the bas reliefs of Mr. Townley's collection?—Yes, I am.

Does your Lordship think they bear any comparison to those of my Lord Elgin?—Their preservation being infinitely better, they may be considered in some respects as more valuable; but, as works of art, I consider the best of Lord Elgin's to be quite equal, or superior.

Has your Lordship any notion of the money value

of such a Collection as this?—That is certainly a question to which it is very difficult to give an answer which will be at all satisfactory; undoubtedly I have formed in my own mind a general opinion of their value, and if the Committee please, I will state it, and the grounds upon which it is formed. This Collection is very extensive, and, I think, may be generally divided into two classes: the first comprises sculpture from different parts of Greece, but particularly from the Temple of the Parthenon at Athens: this I consider to be extremely valuable, not only from the excellence of the work, but as belonging to the most celebrated Temple in Greece, and as affording undoubted specimens of the state of art at the time of its greatest perfection in that country: The other class comprises a great collection of inscriptions from different parts of Greece, which are extremely interesting from their high antiquity, and peculiarities of language; they afford historical documents of the progress and changes of the Greek language, which I think it would be difficult to find elsewhere; this, it is obvious, to private individuals would be comparatively of little value, but in a national point of view, especially where attention is paid to the study of the Greek language, I conceive them to be of considerable importance. There are also other objects of more or less value; and I would particularly mention the architectural fragments, which are members of some of the most perfect buildings in Greece. On the whole, therefore, from these considerations if I name the sum of five-and-thirty thousand pounds,

I feel confident that the late Government of France would willingly have given a greater amount ; and I am not at all certain that some of the Governments of Europe, notwithstanding the present state of their finances, might not be disposed to exceed that also.

Has your Lordship any reason to know that the late Government of France had it at all in contemplation to offer a sum ?—It is from no positive knowledge of any such offer, but from the general impression and opinion among persons in Paris who were listened to, that I conceive it probable.

Does your Lordship happen to know whether there are any princes in Europe who are now collecting and will be likely to purchase such a collection, if offered to them ?—I think it extremely probable the King of Bavaria might, but I have no knowledge of that ; and very possibly the Emperor of Russia ; indeed the King of Prussia has bought a large collection of pictures ; but this is mere conjecture.

Your Lordship has no doubt of the importance it would be to this country as the foundation of a national school of art, as well as from the other considerations you have mentioned, to purchase this Collection ?—I have certainly a very high opinion of this Collection, both with respect to the art, and as interesting objects of antiquity.

In your Lordship's opinion could any private traveller have had opportunities of accomplishing the removal of these Marbles ; or does your Lordship imagine it would have been necessary to take advantage of the authority and influence a public situation

gives?—I do not think a private individual could have accomplished the removal of the remains which Lord Elgin obtained. I will state a fact concerning myself; when I was at Constantinople, I happened on going there to have some interest in a question that had been a good deal discussed at the time, concerning the credibility of Homer's relation of the Siege of Troy; and I thought a very natural method of procuring some sort of illustration of that, would be to open some of the barrows and mounds which remained in that country, and which are appropriated to different Heroes. I accordingly obtained permission at Constantinople to open such of those tumuli as I thought fit; and I went to the Plain of Troy in company with the Captain Pacha of the time, who gave me every sort of assistance in his power, but the natives opposed such obstacles that I was unable to effect it: Therefore I conceive it certainly must have required very considerable influence not only with the Government, but in the country, to be able to carry it into execution.

Does not your Lordship think there would be considerable difference in point of difficulty, in removing any remains from a building in existence, and excavating and removing things under ground?

—Very possibly; but it is very difficult to say what might be the conduct of the Turkish government; it seems to be governed entirely by caprice; at one time there might be no difficulty, and at other times it might be very difficult.

Your Lordship is not aware of any permission given to individual travellers, of the same nature as

that given to Lord Elgin?—No, I am not; but again I would beg to be understood, as not saying it would be refused; I obtained the permission I asked for from the Government, without any difficulty.

That was a permission to excavate?—Yes.

In point of fact, your Lordship obtained all the facility from the Turkish government which you wished for?—I certainly did.

Can your Lordship form any judgment whether a great expense was not necessarily incurred by Lord Elgin in these operations?—Very great indeed.

Not only with regard to conducting the operations, but towards conciliating the good will of the local authorities?—I dare say it might have been necessary, in obtaining any such permission, to conciliate those authorities by means of presents; but the difficulty of removing the objects themselves was very great indeed. I think when I was at Athens, there was but one cart in the whole city, and that did not appear calculated to bear any great weight.

Can your Lordship form any estimate whatever of the probable degree of expense that Lord Elgin must have incurred there?—Indeed I cannot; but it must have been very great.

Does your Lordship conceive that the value of £35,000. which you are inclined to suggest, would cover all the expenses that may probably have arisen from this removal?—I have no knowledge whatever of the expenses incurred; they must have been very great, perhaps to that amount.

Does your Lordship happen to recollect that a ship belonging to my Lord Elgin, containing a con-

siderable portion of those Marbles, was lost off the island of Cerigo, and afterwards weighed?—Yes.

Does your Lordship include in the sum of five-and-thirty thousand pounds the medals?—No, I do not; I include nothing but the Marbles, the Inscriptions, and Sculpture.

Does your Lordship include the casts and moulds?—The estimate I have given is a very general one; it never had occurred to me to separate the casts and the marbles; certainly I did not consider the casts as of any great value.

Your Lordship has alluded to the circumstance of the head of the figure called Hadrian, having been broken off during the time your Lordship was at Athens, is your Lordship enabled to give an opinion as to how the Committee might estimate the service done to art or the disservice, by the removal of the other fragments?—I think the danger the Marbles at Athens were in, arose not so much from the destruction by the Turks, as from the frequency of travellers going to that country, and from the continued endeavours of the French government to obtain possession of them; and therefore I think that at no great distance of time they probably might have been removed from Athens; and in that view I certainly have always been very well pleased to see them here.

Was your Lordship apprized of the steps taken by Count de Choiseul for their removal?—I frequently heard of it.

In fact, not one of the figures on either of the pediments was perfect?—No, I believe not; they

had suffered very much from the Turks at one time ; but that violence had subsided completely ; the Turks never injured them, they never thought of them.

Had Lord Elgin purchased the two houses under the Eastern pediment, at the time your Lordship was there ?—He had ; the Temple was cleared in consequence.

It was in those houses, and in the excavations under them, that he found some considerable part of the Marbles ?—I believe so.

Has your Lordship any opinion whether these sculptures are the work of Phidias ?—I have no idea that any of them are of the works of Phidias ; but from the testimony of ancient authors, there can be no doubt that the whole was executed under his immediate direction.

From the great difference in merit between some of these Marbles, is it not probable that they were executed by different artists ?—Very probably ; but in a temple of that description, magnificent, and superintended by Phidias, I have no doubt the artists were good.

Does not you Lordship consider it highly probable that Phidias may himself not only have designed, but even touched some of the heads, or the naked figures, that were in the Tympanum of the Parthenon ?—I should think probably not ; I have said, I have no doubt the whole was executed under his immediate direction.

From the nature of the work, your Lordship

cannot judge whether that was the case or not?—The surface of most of the sculptures is so corroded, it is difficult to see the hand of a master upon it.

Is your Lordship of opinion that the designs of these pieces of sculpture were probably furnished by Phidias himself?—I think very probably, but of that I can be no better judge than the Committee; it is from ancient testimony I judge.

Is there any work so uncontestedly the work of Phidias, with which your Lordship can compare them, that your Lordship can form any opinion upon the subject?—I believe there is no work existing uncontestedly of Phidias; one of the statues on the Monte Cavallo at Rome, has been called the work of Phidias.

Has your Lordship ever seen the Phygalian Marbles?—I have.

How do you estimate the value of those Marbles, in comparison with Lord Elgin's?—I consider those Marbles to be of the same age, and of the same scale of excellence; in many respects they are better preserved; but, on the other hand, they are in other respects not so interesting as Lord Elgin's.

In what respect does your Lordship consider them as inferior to Lord Elgin's?—In the first place, although I do not believe that any of these Marbles were touched by Phidias, I consider they receive an additional interest from being executed immediately under his direction. The Marbles of Phygalia came from a temple built by the same architect, who was the builder of the Parthenon, but of the sculpture nothing is said.

By what architect was the temple of Phygalia built?—By Ictinus.

Does not your Lordship think that the manual execution of the Phygalian Marbles is extremely inferior to those of the Parthenon?—The relief is much bolder, and perhaps the workmanship may be inferior to the best of Lord Elgin's Marbles.

Does your Lordship consider that the superior preservation in which they are, at all compensates for the inferiority of execution?—It undoubtedly adds very greatly to their value.

Has your Lordship formed any relative idea of the value of the two Collections?—I think there is no comparison; that Lord Elgin's is greatly superior, I consider the Marbles of Phygalia to be worth about the price given for them; and I have already stated what I consider to be the value of Lord Elgin's.

Though the Marbles on the Parthenon and on the Temple at Phygalia may have been designed by the same artist, does not your Lordship think the execution of the Marbles of the Parthenon are so different, not to say superior, to those of Phygalia, as to render it very unlikely that they were worked by the same hand?—I am not at all sure they were designed by the same artist: the same architect built both temples, but I will not answer for the sculpture having been designed by the same person. In fact, I think they are not very different; I think the style of work is very much the same; the difference arises from the higher relief of the Phygalian Marbles.

Is the relief of the Phygalian Marbles as high as the metopes of the Parthenon?—Very nearly; but their preservation is infinitely superior.

Does your Lordship think that the proportions of the figures in the Phygalian Marbles are short and coarse in comparison to the best of the Marbles of the Parthenon?—I think generally the style of work is the same.

Does your Lordship observe any difference in the style of drapery, or whether there was the same simplicity?—I do not think the simplicity of drapery is remarkable in Lord Elgin's Marbles; on the contrary, I have been surprised at the complicated drapery, if I may say so, that there is in both.

Does your Lordship recollect to have read, that Callicrates was employed on any other works but the Parthenon and the Long Wall?—I recollect no other.

John Bacon Sawrey Morritt, Esquire, a Member of the House, Examined.

IN what year were you at Athens?—In the spring of 1795.

In what state was the Western pediment of the Parthenon at that time?—I recollect the three left hand figures, but I do not recollect that so many of the heads remained as appear in this drawing; of the others some of the trunks did, the centres certainly did not.

In what year did you leave Athens?—I staid at Athens nearly three months.

Did you observe the head of the second figure in the Western pediment?—The head was on at that time, I recollect.

Did it appear to you resembling any character that you knew, by reference to coins or statues?—It had

been said to resemble Hadrian ; the head was not very perfect, and I did not think the resemblance so strong as to enable me to decide that it was so ; the antiquarians and the few people I saw there that knew any thing at all about it, had adopted that as a system probably from books which had been published.

Do you imagine, that there is any ground for supposing the heads commonly called Hadrian and Sabina, had been added to figures which were more ancient ?—I did not observe any appearance of it ; but at the period that I was at Athens, my own knowledge of the subject was not sufficiently matured to make my observation of the least consequence ; I did not know enough of the style at that period to form an adequate judgment.

Was there in the Turkish government and people a desire of preserving these remains, or did they seem careless about their being broken to pieces and pulled down ?—When I was there, the Turkish government totally neglected the care of such Marbles as were loose or thrown down, but certainly interfered to prevent any Marbles from being removed which were standing and in their places.

Was one of the pieces of the frieze removed by Monsieur de Choiseul, the French ambassador, prior to your being there ?—I really do not know whether it was or not ; it was not done while I was there, that I recollect ; it was so generally understood that the Government wished to prevent any thing from being removed, that the local governors of Athens, who were assailable by bribery, endeavoured to conduct

the business as secretly as they could, whenever any thing was to be removed, even of the Marbles which were down. I myself negotiated with the commander of the citadel for the removal of one or two pieces of the frieze, that were thrown down and neglected among rubbish ; he was very willing to do it for a sum of money, if he could do it without the knowledge of any person whatever. This negotiation coming however to the ear of the French agent, who wanted it for himself, he prevented my getting it, by threatening the magistrate to make it known to his superiors, in consequence of which it remained where it was.

You understood there was always a great difference between the Marbles already thrown down, and those that were standing in their places ?—I had endeavoured to include in the bargain one of the metopes which had not fallen, but which was so loose that it appeared on the point of coming down. I found him much more scrupulous on this point than with respect to those which had fallen ; and I think that he would not on any consideration have allowed those that were secure, to be removed. I do not know how far the Government might have relaxed afterwards ; but I met with the same difficulty at Ephesus, and at Amyclæ, where I wished to procure the Marbles, Lord Aberdeen has since successfully brought over ; they all were looked upon as the property of the State. The answer given to me was that they should be extremely glad to sell them ; and the magistrate told me, he valued the money more than the Marbles, but that it was as much as his head was worth.

Do you think the Greeks were anxious that those Marbles should not be removed from Athens?—They were decidedly and strongly desirous that they should not be removed.

Are you of opinion that nothing but the influence of a public character could have obtained the permission to remove these?—The different views of an arbitrary Government in Turkey change so from year to year, that I can speak to it only for the time I was there. When I was there in 1796, I certainly conceived nothing but the influence of a public character could obtain that permission.

Do you think that even the influence of a public character could have obtained it at that time?—It is impossible, so little as I know of the politics of the Court of Turkey, to answer that question.

Did you try at Constantinople to procure permission to remove any Marbles?—I did not.

Were you acquainted with any circumstances attending either the acquisitions of Monsieur Choiseul's Marbles, or their removal from Greece?—Monsieur Fauvel, who has since been the French consul, believe, and who for some time had been employed in collecting for Monsieur Choiseul, informed me that much influence had been used by Choiseul, in order to procure the collection he made; and a part of that collection, which was still in Turkey, and some of it in Fauvel's own hands, was detained by him, and by the French Ambassador for the Republic, as the property of the Great Nation, as he called it; Monsieur Choiseul having at that time become a

candidate for employment under the then existing French Government.

It was considered that those Marbles, which had been obtained by Monsieur Choiseul in his public character, had been obtained in a manner which constituted them the property of the French government?—I believe they were at that time considered as the property of the French government, under the emigration of Monsieur Choiseul, and the confiscation of his property by the Government.

Are you acquainted with the Elgin Marbles?—I am.

I what class of art do you esteem them?—I esteem them, many of them, as the purest specimens of the finest age of Greece.

Do you consider it of consequence to the welfare of art in this Country, that this Collection should become the property of the Public?—In my own judgment, I should say it was of the first importance to the progress of art.

Have you ever looked at this Collection, with a view to its money value?—I cannot say that I can form any judgment upon that subject; so much of the value of works of art is ideal. I consider it as unique, certainly, in point of design, and as an undoubted specimen of the best age of Greece; but the state of mutilation in which it is left, and above all, the corrosion of much of the surface by the weather, must greatly reduce its value.

Do you consider that those works were in continual danger of destruction, if they had been permitted to

remain in their old places?—From the manner of the people at the time I was there, I should say that the pieces that were thrown down were liable to injury; but that of those which remain standing, and in their places, I saw no reason whatever, except the state of decay in which time had placed them, to anticipate any destruction whatever.

Did the Turks ever fire at the figures of the Tympanum?—Certainly not, as a practice; nor did I ever hear of such an instance.

Of the twenty figures, some of them quite perfect, which appear in Nointel's drawing, do you recollect that more than three or four remained when you saw them, and that none of those three or four were perfect?—I recollect that none of the figures were perfect; I speak from imperfect recollection; but I should say that seven or eight remained. I think that part of the car and horse remained, but a very imperfect part; and part of several of the others, I think six or seven, much mutilated.

*John Nicholas Fazakerley, Esquire, a Member of
the Committee, Examined.*

IN what year were you at Athens?—In 1810 and 1811.

From your observation of the state in which the remaining monuments at Athens now are, have you reason to believe that those which were removed by Lord Elgin, would have been subjected to great risk and loss, if that operation had not been performed?—My impression certainly is, that all the Marbles at Athens were exposed to very considerable

danger, from the avidity of travellers to acquire particular objects, and the bribery which was employed with magistrates on the spot to obtain them. I should add, that at this moment the Turks have an interest to preserve the monuments which remain upon the citadel at Athens, because they obtain money by exhibiting them. It is very obvious, from the dilapidations which took place in former years, the same causes continuing in a great degree still to operate, that the marbles were exposed to great risk.

Does your recollection of the state of the Temple agree in general with the evidence which Mr. Wilkins gave?—It does.

Had you an opportunity of seeing the Ægina Marbles?—I saw them in 1811.

Will you have the goodness to give the Committee your opinion of those Marbles?—The Ægina Marbles I always understood, from persons much more competent to give an opinion than myself, as pieces of sculpture, were rather curious from the age of which they were specimens, than valuable from any particular beauty; they were in considerable preservation: And there was one particularity in them which has seldom been remarked in other monuments of antiquity, which was, that it goes to corroborate an idea that has been entertained, that the Ancients painted their statues, and employed gilding on parts of the face; in the eyes of some of them there are remains of painting and gilding, which much added to their value as matters of curiosity.

In your judgment then, as specimens or models of the Fine Arts, the Ægina Marbles have very little

value from their beauty?—Very little from their beauty, but very great from their antiquity and their rarity.

Of what age were they?—They were of the age commonly called that of Etruscan Art.

You were at Athens at the time the *Ægina Marbles* were removed?—No; I was there immediately prior to their removal.

Do you know whether the proprietors of those Marbles experienced great difficulty in removing them out of Greece?—Certainly, very great; the *Ægina Marbles* in 1811 were deposited in a building almost under ground, and considered there in some degree in secret: they were not generally shown, and it was understood that the Turkish government had opposed impediments to their removal; and Mr. Cockerell called upon me to consult with the English Consul upon the means of enabling him to remove them from Athens to Zante. The English Consul, when we consulted him on the subject, told me that he felt great embarrassment on the subject, and that they must be removed either in secret or by bribery: by the Turkish Government I mean the local government.

How much prior to the age of Pericles do you conceive the date of the *Ægina Marbles* to be?—I do not know precisely what number of years may have intervened.

Is there much of that style in Greece called Etruscan?—I recollect hearing of one or two specimens in the Morea.

Is there any thing in that style at Athens?—No; I think not.

Do you know what value was put upon the *Aegina Marbles*?—Mr. Galley Knight and myself were anxious to purchase those Marbles for the British Museum; and we requested Mr. Lusieri to put some value upon them; at his suggestion we offered the sum of £2000.; the Marbles belonging to two English proprietors, and to two Germans; the English proprietors consenting to relinquish their share of the profits, in hopes that the Marbles should come to England: so that the offer implied that the Marbles were worth £4,000. I think it justice to those two English gentlemen, who made this liberal offer, to mention their names; Mr. Cockerell and Mr. Foster.

Lunæ, 11° die Martii, 1816.

HENRY BANKES, Esquire, in The Chair.

Alexander Day, Esquire, called in, and Examined.

ARE you acquainted with the Elgin Collection of Marbles?—Yes; I have had the pleasure to visit them often.

In what class of art do you rank the best of these Marbles?—I rank them in the first class, as I know of nothing superior to them.

Which pieces among the Marbles do you rank

as in the highest class? — The Theseus and the Ilissus.

How do you rank these, as compared with the figures on the Monte Cavallo? — I think their merit seems to correspond, as if they were the production of the same master; but I make a distinction between the two figures on Monte Cavallo, ranking that which is called the work of Phidias as the highest.

Is that the figure now in the King's Mews? — Yes.

Do the horses on the Monte Cavallo seem to be of the same age and class as the Centaurs in the Metopes? — Yes, I should think they do.

As compared with the Apollo Belvidere, the Torso, and the Laocoön, in what rank do you estimate the Theseus and the Ilissus? — I should judge them superior; particularly were they less mutilated, a better judgment could be formed.

In what particulars do you judge them to be superior? — I judge from seeing those parts which are best preserved, that the style of the sculpture is superior to either the Apollo, the Torso, or the Laocoön.

Do you mean by superior in sculpture, superior in execution, or superior in design? — I mean with respect to the style and character of the workmanship.

Do you mean as they conform more to general nature, and give a more exact imitation of it? — They conform more to what the artists call sublimated Nature, not common nature, but nature in its highest perfection.

Have you been a dealer in Marbles yourself? — No, I have not; I never bought an entire statue, but

any fragments that came in my way, merely for my own study and amusement.

Have you ever looked at Lord Elgin's Collection, with a view of estimating its money price?—No, never.

Have you purchased pictures of great known merit, for sale?—I have.

And you have met with a ready sale?—Yes, I have.

Have you long resided in Rome?—Between 30 and 40 years in Italy, but mostly in Rome.

Have you directed your attention, in the greater part of that time, to the Fine Arts in general.—Entirely.

Though not a dealer in Marbles, have you not been, in a considerable degree, conversant with transactions of that nature during your residence there?—Yes, naturally.

Can you form any opinion what price might have been asked for the Theseus at Rome, supposing it to have been dug up at Hadrian's Villa, for instance?—In answer to that question, I can only say in what price it may be esteemed, because no purchaser would be allowed to take such an example of sculpture out of Rome; but I cannot take upon myself to put that estimation upon so fine an object of art; it is not capable of pecuniary estimation, having no intrinsic value, but depending on taste.

Are you not the proprietor of the cast of one of the figures from the Monte Cavallo, which is now exhibiting in the Mews?—I am.

Can you state to the Committee, the prices at

which any remarkable and well known statue has been sold, or offered for sale?—Yes; the statue known by the name of the Barbarini Faun, has lately been sold for the price of about £3,000. sterling.

When was it sold?—About two years ago, to the agent of the Prince Royal of Bavaria; it was not known at the time of the purchase for whom it was bought.

Were there any competitors for the purchase?—Yes; but as it was declared that the statue should never go out of Rome, then it was relinquished by all except the agent of the Prince Royal of Bavaria, who accepted it; after this the statue was arrested in the street, when they were removing it, and is at present deposited in the Museum at Rome.

Have you any acquaintance with any of the persons who were competitors for the purchase?—Yes, Torlonia, the banker at Rome, was one.

Do you know, if permission could have been obtained for the removal, whether as much or more would have been given by any of the competitors?—I can only say, that the price which was paid was considered very inadequate to its value.

How do you estimate the value of that statue, as compared with any of the statues in the Elgin collection?—I consider the Elgin Marbles as of a higher class.

How do you estimate it with the Theseus?—I consider it as very inferior.

Would the different state of the preservation compensate for that difference in your opinion?—The

Faun itself is not perfect ; the legs of it are restored in stucco ; the hands also ; the head and torso are tolerably perfect. The statue was restored in my time, by Pacchetti.

As compared with the Ilissus, how do you estimate the value of the Faun ?—I consider the Ilissus to be the superior statue by far.

Is not part of the Ilissus in very perfect preservation ?—Yes, the back particularly.

Mercurii, 13^o die Martii, 1816.

HENRY BANKES, Esquire, in The Chair.

Reverend Dr. Philip Hunt, LL. D, called in, and Examined.

IN what year were you at Constantinople, and in what character ?—I went out with Lord Elgin, as his chaplain, and occasionally acting as his secretary.

Did you ever see any of the written permissions which were granted to him for removing the Marbles from the Temple of Minerva ?—Yes ; I found on my first visit to Athens that the ferrauns which had been granted to Lord Elgin's artists were not sufficiently extensive to attain the objects they had in view, that their operations were frequently interrupted by the Disdar or military governor of the Citadel, and by his Janizaries, and other considerable obstacles

thrown in their way, by sometimes refusing them admission and destroying their scaffolding : on my return therefore to Constantinople, in 1801, I advised Lord Elgin to apply to the Porte for a fermaun embracing the particular objects I pointed out to him ; and as I had been before deceived with respect to the pretended contents of a fermaun, I begged that this might be accompanied by a literal translation ; the fermaun was sent with a translation, and that translation I now possess. It is left at Bedford, and I have no means of directing any person to obtain it ; I would have brought it if I had been aware I should have been summoned by this Committee before I left Bedford.

What was the substance of that fermaun ? — It began by stating, that it was well known to the Sublime Porte that foreigners of rank, particularly English noblemen and gentlemen, were very anxious to visit and examine the works of ancient art in Greece ; particularly the Temples of the Idols ; that the Porte had always gladly gratified that wish ; and that in order to show their particular respect to the Ambassador of Great Britain, the august ally of the Porte, with whom they were now and had long been in the strictest alliance, they gave to his Excellency, and to his Secretary, and the artists employed by him, the most extensive permission to view, draw, and model the ancient temples of the idols and the sculptures upon them, and to make excavations, and to take away any stones that might appear interesting to them.

Was this fermaun granted after the conquest of

Egypt by the British arms?—It was after their first successes.

Was the obstruction, which you mentioned in your former answer, before the success of the British arms?—It continued to be shown till I arrived with the second fermaun.

Was the tenor of the second fermaun so full and explicit as to convey upon the face of it a right to displace and take away whatever the artists might take a fancy to?—Not whatever the artists might take a fancy to; but when the original was read to the Vaivode of Athens, he seemed disposed to gratify any wish of mine with respect to the pursuits of Lord Elgin's artists; in consequence of which I asked him permission to detach from the Parthenon the most perfect, and, as it appeared to me, the most beautiful Metope: I obtained that permission, and acted upon it immediately: I had one carefully packed and put on board a Ragusan ship, which was under my orders, from which it was transferred to a frigate, and sent to England. The facility with which this had been obtained, induced Lord Elgin to apply for permission to lower other groupes of sculpture from the Parthenon, which he did to a considerable extent, not only on the Parthenon, but on other edifices in the Acropolis.

Was this under the authority of the same fermaun?
—It was.

Was there any difficulty in persuading the Vaivode to give this interpretation to the fermaun? — Not a great deal of difficulty.

Was there any sum of money given to the Vaivode

anterior to his interpretation of the fermaun? — Presents were given to him at the time of presenting the fermaun; but I am not aware of any money being given.

Do you recollect what was the essential difference of the two fermauns? — I never saw any translation of the first, but found it had been inefficient.

Have you any idea of the difficulty and expense of obtaining the fermauns from the Porte? — I am not aware of difficulty or expense being incurred at Constantinople in obtaining that fermaun.

Did you ever hear of any negotiations with the servants of the Sultana Validè? — I recollect none; but that negotiation might have taken place without my knowledge, and if it did, it must have been through the agency of the dragoman of the British embassy.

Have you any information to give the Committee with regard to the expense incurred in the way of bribes, either in obtaining the fermaun at Constantinople, or on acting upon it at Athens? — Nothing sufficiently precise, to enable me even to conjecture the amount.

Did Lord Elgin's local expences at Athens pass through your hands? — No: I merely gave the presents to the local authorities on my audience..

Can you give any information to the Committee respecting the subsequent expenses incurred by Lord Elgin in the operation of removing the Marbles, and bringing them to England? — No, I cannot.

Was there any interference used by any persons to prevent the removal of these Marbles? — Not that

I recollect; as the permission to lower the Metope was given me by the Vaivode, who has the highest authority at Athens.

Was any opposition shewn by any class of the natives?—None.

Did you continue at Athens after the removal of the first Metope?—I remained there a few weeks, and revisited Athens subsequently.

Did Lord Elgin experience any difficulty in removing his Marbles from Turkey?—Interruptions were given by some of the Janizaries residing in the Acropolis, from fear of their houses being injured by the operations of his Lordship's artists, but those houses were bought by his Lordship and pulled down, and excavations made where they had stood; no subsequent opposition was given on the part of the Turkish Government, and I found the common inhabitants of Athens always very ready to act as labourers in removing the sculptures.

Do you conceive that a firmaun of such extensive powers would have been granted by the Turkish Government at any other period, to any British subject?—Certainly not; and if it had not been at so favourable a moment, I should not have thought of proposing many of the requests it contained.

Do you think that any British subject, not in the situation of ambassador, would have been able to obtain from the Turkish Government a firmaun of such extensive powers?—Certainly not.

In your opinion, was this permission given to Lord Elgin entirely in consequence of the situation he held as British ambassador?—I am inclined to think such

a permission would not have been asked for by any person not an ambassador of a highly favoured ally, nor granted to any other individual.

Does it appear to you, that the permission under which Lord Elgin acted, was granted as a private favour to himself, or as a tribute of respect and gratitude to the British nation?—I cannot presume to explain the motives of the Porte, but I think it was influenced by great personal respect to the ambassador, as well as gratitude for the successful efforts of our army in Egypt; but I always thought the objects so to be obtained, were to be the property of Lord Elgin.

Did you see any particular fermaun granting authority to purchase and pull down a house?—No; I am confident no such permission was in the firmaun I took to Athens, though it contained general permission to excavate near the temples.

In what year did you return to Athens?—I was there at different times, and sailed from thence, with the ambassador, at the termination of the embassy, having procured for him, at different visits, most of the inscriptions and many detached pieces of sculpture.

When you finally left Athens, were all the Marbles now in Lord Elgin's collection, removed or lowered from their original places?—I believe most of them were.

Were all the large figures lowered?—They had been, during my absence from Athens.

Was one of the Caryatides removed at that time?—I think it was.

Do you know whether the removal of that piece of sculpture created any discontent or sensation among the people of Athens?—I had no personal knowledge that it did; no such discontent was ever expressed to me.

Do you imagine that the firmaun gave a direct permission to remove figures and pieces of sculpture from the walls of temples, or that that must have been a matter of private arrangement with the local authorities of Athens?—That was the interpretation which the Vaivode of Athens was induced to allow it to bear.

In consequence of what was the Vaivode induced to give it this interpretation?—With respect to the first metope, it was to gratify what he conceived to be the favourable wishes of the Turkish Government towards Lord Elgin, and which induced him rather to extend than contract the precise permissions of the fermaun.

Can you form any idea of the value of the presents which you gave to the Vaivode?—I cannot now; they consisted of brilliant cut glass lustres, fire-arms, and other articles of English manufacture.

Can you form any estimate of the expense incurred by Lord Elgin in forming this Collection of Marbles and bringing them to England?—I have no data on which to form any accurate idea of the expense of procuring them and putting them on board ship; but it must have been very considerable, both in procuring them, and the great local difficulties he met with in taking them to the Piræus.

Do you know the weekly or monthly expenses

incurred on Lord Elgin's account during your stay, at Athens?—I do not; but it must have been very considerable, owing to the expense of the salaries and maintenance of his numerous artists, and the continued presents that were given to the Turkish officers at Athens, and the numerous labourers employed in transporting the heavy masses of Marble.

Do you know the weekly sums paid in salaries to the artists or the labourers employed by Lord Elgin? —I do not; I believe all pecuniary disbursements on his Lordship's account at Athens were made by Signor Lusieri, his principal artist.

Can you conjecture whether, upon the whole, Lord Elgin's expenses are likely to have exceeded the sum of £ 30,000.?—I have no means of forming any opinion upon that subject: His Lordship was indefatigable in his researches, not only at Athens and its neighbourhood, but throughout the Morea and Proper Greece, and the shores of Asia Minor, in endeavouring to procure whatever might tend to the improvement of the arts, particularly in sculpture, architecture, and medals, as well as ancient inscriptions, tending to elucidate the progress of the Greek language from the *Bεξροφηδον* mode of writing, through all its changes to the latest periods of Greece; he also procured specimens of the different orders of architecture, such as capitals and bases, &c. from the earliest to the latest styles.

QUESTIONS sent to the President of
the Royal Academy, his Health not
permitting him to attend the Com-
mittee ; with his answers thereto.

1. Are you well acquainted with the Elgin collection ?
2. In what class of art do you rank the best of these Marbles ?
3. Which, among the Marbles, do you consider as the most excellent ?
4. In what class do you rank the draped female figures ?
5. Do you consider the draped female figures as of high antiquity ?
6. In what class do you rank the metopes ?
7. Do they appear to you the work of the same artists ?
8. In what class do you rank the frieze of the procession ?
9. Does that frieze appear to you superior or inferior in excellence to the metopes ?
10. Does it appear, in general, to be the work of the same artists ?
11. Does that frieze appear to be works of the same period with the metopes, and the larger statues ?
12. As compared with the Apollo Belvidere, the Torso of the Belvidere, and the Laocoön, how do you estimate the Theseus or Hercules and the River God or Ilissus ?

13. Do you consider it of importance to promoting the study and knowledge of the Fine Arts in Great Britain, that this Collection should become public property?

14. As connected with the study of painting, do you consider that great improvement of our British artists may be expected from this acquisition?

15. Can you form any estimate of the money value of this collection, and if so, what is that value, and upon what data do you form your estimate?

16. In what consists the characteristic distinction between the stile of the best of the Marbles from the Temple of Minerva, and that of the Laocoön, Apollo Belvidere, and other works of excellence which you have seen?

17. Does the close imitation of nature (in your opinion) which is observable in the statues of the Theseus, Ilissus, and some of the best Metopes, take from or add to their excellence?

18. Have you ever drawn from these Marbles; and are you sensible of any improvement from having studied them?

19. Are not some of the metopes as highly finished as the Theseus or the Ilissus?

20. Have you seen and examined Mr. Knight's collection of Bronzes, and in what does their character materially differ from the best of Lord Elgin's Marbles?

21. Have you ever seen sculpture that was, in your opinion, so incontestibly the work of the greatest artists as the Theseus, Ilissus, and some of the Me-

topes, or so valuable as models for the artists, notwithstanding the partial loss of surface and mutilation?

22—27. Have you seen and examined the Phygalian Marbles at the Museum?

28. How should you class the Theseus or Ilissus, compared with the Barbarini Faun?

29. Should you consider either of the above statues, in their present state, as equal or superior in money value to the Barbarini Faun?

30. Can you compare, in money value, Lord Elgin's Marbles, or any part of them, with the money value of the Phygalian, or the Townley Collection?

ANSWERS to the foregoing QUESTIONS.

1. I AM--having drawn the most distinguished of them the size of the original Marbles.

2.—In the first of dignified art, brought out of nature upon unerring truths, and not on mechanical principles, to form systematic characters and systematic art.

3.—The Theseus, the Ilissus, the breast and shoulders of the Neptune, and the horse's head.

4.—In the first class of grandeur.

5.—At the same time of the Theseus, and the equestrian troops are of the same period.

6.—In the grand and simple style of composition.

7. One mind pervades the whole, but not one hand has executed them.

8.—The equestrian groups in this frieze or procession are without example, in the energies of the horses, the grace and beauty of the youths who sit upon them, and the life which is to be found in all. The whole does not appear to be the efforts of the human hand, but those of some magic power, which brought the marble into life.

9.—The metopes are superior in their finishing, and many of them are more appropriate to the studies of sculpture, than the less polished groups in the frieze ; but the energy of the latter is without an example in art, excepting the two works by Raphael, in the Vatican, viz. the Expulsion of Heliodorus, and the invading Army of Rome, under King Attila. These two works of art embrace the same soul, as they sprung from the Marbles now under the consideration of the Committee, and which were communicated to Raphael by his agents sent to Athens and other parts of the Grecian islands.

10.—In this frieze I perceive one mind and one hand, in all that animated nature of which the groups are composed.

11.—The same hand which produced this frieze, was capable of producing the metopes and the large figures.

12.—The Apollo of the Belvidere, the Torso, and the Laocoön, are systematic art; the Theseus and the Ilissus stand supreme in art.

13.—I think them of the highest importance in art that ever presented itself in this Country, not only for instruction in professional studies, but also to inform the public mind in what is dignified in art.

14.—It is in these Marbles which is seen the source from whence they grew, and that source is now as open as when they were raised into being, because it came from nature, which is eternal ; and as Raphael was benefitted by them, so may our British Artists.

15.—To such works as these, which have appeared but once in the world, I cannot set any pecuniary value, in competition with the mental powers which are to be seen in those Marbles.

16.—The same answer as that of No. 12.

17.—The close imitation of nature visible in these Figures, adds an excellence to them which words are incapable of describing, but sensibility feels, and adds to their excellence.

18.—I have drawn from and studied the figures and groups of men and horses, which I found most excellent in those Marbles. Whether in studying them, I have added any celebrity to the productions of my pencil, I leave the Select Committee to determine, on viewing my two Works, subsequent to those studies, viz. Christ in the Temple, and Christ Rejected, which are before the Public.

19.—They are, in many of their bodies, and also in some of the bodies of the Centaurs.

20.—I have seen them, and they are of the first class, as Bronzes. They, as most Bronzes, are of systematic art ; but there are some in that Collection of pure art ; in particular, I remember a young Apollo.

21.—I have never seen any works of sculpture, which prove themselves to be so decidedly the works

of the greatest masters, as must be seen in the figures mentioned ; and also the same powers are visible in the Barbarini Sleeping Faun.

22—27.—I have, and find groups and figures among them deserving of praise, but greatly deficient in the just proportion of heads, legs, and arms, and the draperies much confused in their folds ; though when taken in the whole, they are an acquisition in art to this Country, although inferior to those which are here from the temple of Minerva.

28.—29.—These three figures are in the highest style of sculptured art, and the very able restoration of the feet, and other parts of the Barbarini Faun, renders it more agreeable to the view as a whole, but not more valuable or superior in style of art, or equal to the figures of the Theseus, or the Ilissus, in the truth of nature, particularly in the knees, shoulders, and backs, where time has most injured them. Respecting the money value of these three figures, I suppose they are nearly on a balance, in their mutilated state ; but in the refinement of what is transcendant in art, as in the Theseus and the Ilissus, I cannot put any nominal value.

30.—I judge of the Elgin Marbles, from their purity and pre-eminence in art over all others I have ever seen, and from their truth and intellectual power ; and I give them the preference to the Phygalian and Townley Collection, most of which is systematic art.

If the above Answers to the Questions, with which I have been honoured by the Select Committee of the House of Commons, tend in any way to assist them in their enquiries respecting the Merits of the Elgin Marbles, I shall feel myself highly gratified.

With the greatest respect,

I have the honour to be,

The Committee's most obedient

humble Servant,

Benjamin West.

March 18, 1816.

APPENDIX.

No. 2.—*Letter from Lord ELGIN to the Right Honourable N. VANSITTART; accompanying his Petition to the House of Commons.*

SIR,

London, 14th February, 1816.

IN pursuance of the advice you were good enough to give me at our last interview, I have the honour of transmitting to you a copy of the Petition which you last year presented to the House of Commons, in my name, for the disposal of my Collection of Athenian Sculpture, and other objects of Grecian Antiquity, to the Public.

Since that period, the relations between this country and the Continent have afforded a fresh accession of means to the most distinguished and learned foreigners to bear their testimony of admiration to the real merit of my Marbles; which, I may venture to say, have essentially gained in the public opinion, even on a comparison with the chef-d'œuvres of ancient Art which, till lately, adorned the Gallery of the Louvre.

Within this period also, the fate of that Gallery, and the influence of the dispersion of it, have eminently exemplified, in the face of Europe, the importance of collections of this nature, in a national point of view.

I should have been most highly gratified in presenting my collection (the fruits of many years anxiety and trouble) gratuitously to my country, could I have done so, with justice to my family. Situated, however, as I am, I can only transfer it to the Public for such a consideration as the House of Commons may judge proper to fix.

In proceeding to the appreciation of it, it will readily be admitted, under all the peculiarities of the case, that I can be possessed of no standard which could authorize me to name a price. Whereas if (as I have presumed to suggest in my Petition) a Committee of the House of Commons would enter upon the examination of the most competent evidence which can be adduced, they would, upon that evidence, be able to determine the intrinsic value to the Country of what I offer; and would, I have no doubt, arbitrate satisfactorily as well as fairly, between the Public and me. It is therefore not my wish to name any particular price, nor to enter into any statement of my own views, with respect to the value of my Collection. I leave this question entirely in the hands of the Committee of the House of Commons, to whom I shall be happy to afford all the information in my power.

In conclusion, I beg leave to express my hope and expectation, founded on the concurring testimonies of the first authorities in this and other countries of Europe, that the fullest investigation which can be bestowed on this subject will prove, in the most unexceptionable manner, that I have been so fortunate as to confer a real benefit on my Country; and that the collection with which I enrich it, will be eminently useful to the progress of the Fine Arts, not only in Great Britain, but throughout Europe.

I have the honour, &c. &c.

(Signed)

ELGIN.

The Right Honourable N. Vansittart,
&c. &c. &c.

No. 3.—Memorandum as to Lord ELGIN's exclusive Right of Property in the Collection of Marbles.

February 1816.

1. BY reference to the Journals of the House of Commons, it does not appear, that, on the occasion of the transfer of Sir William Hamilton's Collection to the Public, any idea was entertained calling in question his exclusive property in what he offered to Parliament.

In point of fact, the Royal Family of Naples took a great interest in Sir William Hamilton's researches : aided him materially ; and it was understood, contributed considerably to his Collection.

It is also known that, subsequently, Sir William Hamilton formed other collections, and disposed of these to individual collectors.

2. M. le Comte de Choiseul Gouffier, during his embassy in Turkey, previous to the French Revolution, entered upon the same plan which Lord Elgin has prosecuted ; employing a number of artists at his own expense, and making every preparation for moulding, and removing sculpture, &c. from Athens. The Revolutionary Government seized some of the acquisitions which he had sent to France ; but Buonaparté, in the short peace, allowed a corvette to bring away, on M. de Choiseul's account, what still remained of his property at Athens. And when, in 1803, this vessel was captured by a frigate in Lord Nelson's squadron, his Lordship, on M. de Choiseul's solicitation, considered the cargo as private property, and directed it to be preserved for him accordingly.

3. Sir Robert Ainslie, Lord Elgin's predecessor in Turkey, made considerable Collections there, his property in which was never disputed.

4. The greater part of Lord Elgin's Collection was obtained during his embassy. But from the termination of it in January 1803 till the present time, his operations have continued

uninterruptedly—(excepting only during the interval of war with Turkey.) Accordingly, a very valuable addition of statuary, &c. (acquired within that period) was joined to the Collection in 1812.

5. A public despatch from Lord Elgin, dated January 13th, 1803, conveying a request on the subject of his salary, contains the following passage: “The private expense I “have incurred to the extent of many thousand pounds, in “improving the advantages before me, towards procuring “a knowledge of the Fine Arts in Greece, and rescuing some “of their remains from ruin; and the loss of a valuable “vessel of mine, solely employed in that service, would “make any defalcation of the appointments affixed to my “rank, a matter of serious inconvenience to me.”

6. On the other hand, Government not only never interfered in any way, in Lord Elgin’s operations in Greece, but let it be distinctly understood, before his leaving England, that they could not authorize any expenditure, on an undertaking attended with so much uncertainty and risk; it being beyond doubt that, had they given instructions, or even any formal encouragement, they would, with the advantages, have been liable also in any loss.

7. In fact, no instance is known of the Public claiming an interest in what foreign Ministers, Governors, Naval or Military Commanders, &c. &c. may at any time have acquired by their own means, or received from foreign Sovereigns to whom they were accredited.

8. A letter from the late Mr. Townley to Mr. Harrison the architect, dated in the year 1803, will prove that the clear understanding of the Public in general, and of the Dilettanti Society in particular, was, that Lord Elgin was carrying on his pursuits at his own private risque, and without any assistance whatever from Government. A copy of this letter is hereunto annexed, enclosed in one from Mr. Harrison to Lord Elgin.

No. 4.—*Memorandum, as to the Delay in transferring Lord Elgin's Collection to the Public.*

February 1816.

AS it may appear to require some explanation, why this Collection is only now transferred to the Public, after a considerable part of it has been so many years in the country ; Lord Elgin begs leave to state :

That on being arrested in France, and becoming apprehensive that his detention might be much protracted, he directed the Collection to be made over to Government unconditionally. But his family (with whom alone he was then permitted to correspond) from being wholly unacquainted with the object, delayed complying with this direction till the year 1806, when he reached England.

Within ten days after his arrival, while none of the packages were yet opened, though some were partially broken ; a gentleman of the very greatest weight in this country on all matters of taste and ancient art, publicly declared in Lord Elgin's presence, and supported his opinion by allusions to classical authority :

“ That Phidias did not work in marble : that the sculptures which decorated the pediments of the Parthenon were executed, at soonest in the time of Hadrian ; and could not rank otherwise than as Roman work.”

The respectable quarter whence this opinion originated, imposed upon Lord Elgin the indispensable obligation of laying his Collection open to public inspection, before he could feel justified in bringing it forward as an object of national importance. Some time, however, after he had so exposed it to view, a volume published in 1809, by the Dilettanti Society of London, denominated “ Specimens of Ancient Sculpture selected from different Collections in Great Britain,” not only did not advert to any of Lord Elgin's statues, or include any of them in its selection of specimens, but contained the following very striking pas-

sage : “ of Phidias’s style of composition, the *frieses* and “ *metopes* of the Temple of Minerva at Athens, published “ by Mr. Stuart, and since brought to England, may afford “ us competent information. But as these are merely “ architectural sculptures, executed from his designs, and “ under his directions, probably by workmen scarcely “ ranked among artists, and meant to be seen at the “ height of more than forty feet from the eye, they can “ throw but little light upon the more important details of “ his art. From the degree and mode of relief in the *frieses*, “ they appear to have been intended to produce an effect “ like that of the simplest kind of mono-chromatic paint- “ ings when seen from their proper point of sight, which “ effect must have been extremely light and elegant. The “ relief in the *metopes* is much higher, so as to exhibit the “ figures nearly complete, and the details are more accu- “ rately and more elaborately made out; but they are so “ different in their degrees of merit, as to be evidently the “ works of many different persons, some of whom would “ not have been entitled to the rank of artists in a “ much less cultivated and fastidious age.”

So that when Mr. Perceval in 1811, proposed to purchase this Collection, not by proceeding to settle a price upon a previous examination into its merits and value, but by offering at once a specific sum for it, Lord Elgin declined the proposal, as one, that under the above impressions, would be in the highest degree unsatisfactory to the Public, as well as wholly inadequate, either in compensation of the outlay occasioned in procuring the Collection; or in reference to (what has since been established beyond all doubt) the excellence of this sculpture, and its authenticity as the work of the ablest artists of the age of Pericles.

No. 5.—*Copy of a Letter addressed by Lord ELGIN to the Right Honourable CHARLES LONG, in 1811;—with a Postscript added February 1816.*

SIR, 6, Park Lane, May 6th, 1811.

IN requesting you to be so obliging as to offer to Parliament, in my name, a proposal for constituting my Athenian Collection national property, I feel desirous of putting you as fully as possible in possession of my ideas connected with this transfer.

The Memorandum recently published, on the subject of my pursuits in Greece (of which I did myself the honour of sending you a copy), and the inspection of my Museum, will sufficiently explain that my undertaking could have had no other object than that of endeavouring (though it never before had been found practicable) to secure, as far as it could yet be traced, a full and accurate knowledge of the School of Phidias, while he had the direction of the works of architecture and sculpture during the most brilliant period of the history of Athens.

That in the hopes, but before the existence of any favourable circumstances to which alone, however, I could look forward for a probability of success, I engaged, at my own risk, such persons as the artists in England had instructed me were necessary for that object.

And that, by being thus prepared, I was enabled to complete the plan in all its details, and to an extent far beyond what could have been foreseen.

The article (Beaux-Arts) in the Moniteur of the 20th ultimo (which, giving an account of a translation now making in Paris of Stuart's Athens, calls the ornaments belonging to the Parthenon, the only undoubted works of Phidias in existence) will, on the other hand, show in what estimation the collection I have brought to England is held in France; and afford a ground of judging, far less exceptionably than on any assurances from me, whether, during

my detention of three years there, it must not have been constantly in my option to have made the most advantageous terms for ceding them to the French Government. I state this, in proof that pecuniary emolument was not in my contemplation ; and that it has ever been my steady purpose to render these acquisitions conducive to the advantage of my Country.

In this view, as soon as they could be at all arranged, I afforded every facility and encouragement for the inspection of them, in order that the Public might form their opinion without bias or restraint ; and I accordingly have the satisfaction of receiving continually, from every artist without exception, from men of taste and men of literature, the most enthusiastic testimonies of the admiration which they feel in the contemplation of my Drawings, my Casts, Marbles, Inscriptions, and lesser Sculptures, representing various interesting scenes in private life. They trace in these, hitherto unknown works, the same superiority of intellect and genius, which characterises all other productions of the best times of Greece ; and they look to the establishment of such a school as this assemblage would furnish for the study of art and the formation of taste, as the means of giving to this Country those rational advantages, the importance of which has been of late so much brought into evidence, by the many valuable Collections of ancient art so studiously concentrated in Paris.

Such impressions, I have the strongest reason for believing, would have been found to be the sentiments of the persons of the description I allude to, who might have been called upon to report on the value of this Collection as a national acquisition. And while they would have awarded a fair reimbursement of my expenses, which the state of my family and my affairs would not justify me in foregoing ; they would at the same time have stamped the transaction as wholly differing from a pecuniary bargain, and would

have pronounced on the service I had been the means of conferring on the Country, in a way to have presented a powerful recommendation and claim in my favour, for some mark of Royal approbation.

Such were my sentiments on the subject in question, when I was lately called to London, at the desire of The Speaker, for the purpose of concerting the mode of transferring this Collection to the Public. And I found The Speaker decidedly of opinion, that a Statement of my expenses, with the interest upon them, should form the basis of the transaction ; and that beyond this, Parliament would take under consideration, as a separate subject of remuneration, the merit attending the procuring and offering these objects to the Public.

But a delay arose most unexpectedly, from an idea being entertained, that, as I, at the time, held a diplomatic appointment, I had not the full and uncontrouled right over my acquisitions : an idea, which would have given to Government a claim upon any acquisition, which not only ministers, but governors abroad, and naval and military commanders, and every person employed, &c. &c. might have opportunities of obtaining at their own risk and outlay and trouble, or be permitted to receive from Foreign Sovereigns. Independently, however, of plain reason and universal practice ; and of the instances of Sir William Hamilton, who sold part of his Collections to Parliament, and part to individuals and foreigners ; and of my predecessor Sir Robert Ainslie, whose entire property in his valuable Collections has never been interfered with ; it is now known, that I engaged in the enterprize under review, only because the British government would not have been authorized to undertake any thing of so doubtful an issue.

When this difficulty appeared to be removed, and The Speaker still adhered to the opinion he had before recom-

mended as to the mode of proceeding, I could no longer hesitate in acquiescing in his advice; and I herewith transmit to you accordingly *as ample* a view of my outlay as the *materials still in my possession* enable me to furnish, of a transaction so peculiar in itself, and differing entirely from the circumstances attending every other Collection. Here the objects were not purchased, or got for fixed prices. They were not selected by the taste of an individual; nor were they, generally speaking, the results of accidental discovery from excavation. But, in the face of difficulties till then found insurmountable, a plan was undertaken for securing one great series, the success of which depended upon unwearied patience, abundance of means, and the most prompt and uncalculating decision in the use of them. With all this, it must be recollected, the expenses are those of a person acting under no responsibility, with all the keenness and impetuosity which may be supposed to have animated the attempt to rescue inestimable treasures from oblivion and destruction.

The collection I offer consists of

1st. The Drawings and Casts.

2nd. The Sculptures and Inscriptions now in England.

1st. The Drawings and Casts.

In appreciating the expenses of this article, which constituted the whole of the original plan, it must be borne in mind that the instructions I acted upon were traced by artists in England, who on a full investigation of the existing works relating to Athens, pointed out in what respects information was further wanting from thence. Indeed, a few years before, M. de Choiseul Gouffier had taken to Turkey nearly the like establishment of draughtsmen, on a similar attempt, which, however, failed. Besides, the obstacles, the interruptions and discouragements, created by the ca-

price and prejudices of the Turks, even under the most favourable circumstances, are such that any undertaking in that country, when connected with their establishments, houses, &c. and requiring time, is placed in no parallel whatever with similar works carried on elsewhere. In fact, my Artists were several months at Athens without being able to enter the Acropolis, unless on paying fees nearly amounting to 5*l.* sterling each visit; nor till long after, were they permitted to erect scaffoldings.

The expense of the six Artists I had, of whom four were without doubt the most eminent of their day in Italy, necessarily included their salary, board, accommodations, and attendance, and literally all their supplies, as well as the cost of all the *materials* they used; their *scaffoldings*, *packing-cases*, &c. &c. These charges may be supposed to have amounted, upon an average, as near as can be calculated, to 400*l.* for each per annum. (The professional men in England who had been applied to for this expedition, declined leaving their occupations in London, under towards 700*l.* per annum for *salary* alone, besides having all their expenses paid, and retaining a part of their works).

The six Artists remained together on this undertaking three years and a half; which at 400*l.* each per annum, would amount to - - - £.8,400

N. B.—One continued some time longer in finishing the picturesque tour in Greece.

One came to England, where he remained two years, for the purpose of engraving his own drawings, an intention which my detention in France defeated, incurring a further expense of - - - 800

Carried over . . . £.9,200

Brought forward . . . £. 9,200

The conveyance of these Artists from Rome to Constantinople, thence to Athens, and their journies in general, may have been about - - - - -	1,500
	<hr/> <u>£. 10,700</u>

This sum may be considered as forming the costs of the casts, drawings and measurements ; though the same persons, and in many respects the same expenses, were equally necessary and contributed towards the other parts of the collection.

2.—The Sculptures and Inscriptions, and Vases, now in England.

In alluding to some of the articles which more exclusively compose the cost attending the Marbles and Inscriptions, it is difficult, even in the most confidential communications to enter into explanations. The case is, that the ministers of the Porte were prevailed upon, after much trouble and patient solicitation, to grant to me an authority to excavate and remove what I might discover, as well as to draw and model. It was an authority differing from those granted to other English gentlemen, then travelling in Turkey, only in the degree which the extent of the means I employed made necessary. But the plain import of such a permission in Turkey is nothing more, than it affords an introduction, by means of which secret negotiations may be carried on with such persons in office or in power, as have some superintendence, or immediate concern with the objects in question. Upon such persons, it is equally undeniable, that no influence can possibly be efficient, from a Christian, excepting only *weight of gold*; and the amount of this is, in all cases,

proportioned to the rank of the parties, the sacrifice to be made, and the eagerness shown for the acquisition. At the period under review I held the dignity of ambassador : I had to transact with the highest personages in the state. The objects I requested were—leave to occupy situations about the ruins, commanding the interior of Turkish houses : to remove blocks forming parts of their fortifications ; and inscriptions, &c. occasionally built up in their Mosques : And my perseverance under constant difficulties and disappointments, sufficiently showed to them the importance attached to my enterprize.

The above Expenses and the numbers of Workmen employed, may be calculated at £.15,000.

It may easily be conceived what extent of manual labour was required in a country, in which the habits are those of the most obstinate listlessness and indolence : which is wholly unprovided with wheel-carriages, or mechanical instruments : when great masses of ruins were to be removed in search of hidden pieces of Sculpture ; large blocks of Marble to be lowered from great heights ; and so many immense weights conveyed to a distance of above four miles, along a track which had barely the appearance of a road.

The removal of the Cases from Athens to England: for, though I received much very friendly assistance in this respect, from officers, commanding King's ships, yet I employed two vessels of my own on that service, and several country ships :

The Expenses at Malta, where the cases were generally placed in deposit £.2,500.

Commission and Agency; which in all instances, especially when out of the ordinary line of business, are very considerable in Turkey, £.

Interest on Money borrowed, which is, legally, at 12 per cent. and often much more, £.

A great variety of minor Expenses, inseparable from so vast an undertaking, £.

This outlay was at a time when not more than 12 or 13 piastres could be got in exchange for the pound sterling.

The charges thus stated for the Artists, the obtaining and removing the Collection, are £. 28,200.

There was, besides the loss of my Vessel (the Mentor), an English copper-bottomed yacht which was cast away off Cerigo, with no other cargo on board than some of the sculptures. The price and charges on this vessel (which, from the nature of her voyage, could not be insured in Turkey) and the operations, which continued three years, in recovering the Marbles, cannot be stated under £. 5,000.

This expenditure having been incurred between the years 1799 and 1803, leaves a claim of interest from that time.

Interest for fourteen years, at 5 per cent. £. 23,240.

There has been since the charge of landing this immense number of heavy Cases in various ports of England, transferring them to London, and placing them at the Duke of Richmond's in Privy Gardens; removing them afterwards three times; erecting convenient and sufficient buildings where to place the Marbles; arranging the casts; attendance on the Collection, &c. &c. The expense of this part of the transaction must have been fully £. 6,000.

I have the honour to be, &c. &c. &c.

(Signed) ELGIN.

To the Right Honourable Charles Long,
&c. &c. &c.

SIR,

London, February 29th, 1816.

The above Statement refers altogether to the great body of the Collection, such as it had been laid open to public inspection in my house in Park-Lane, and in Burlington-House, from the year 1807 to 1812; consisting of all the large statues (excepting the Sternum of the colossal figure of Neptune, the group of two horses heads, and the forehead of Minerva); eleven of the metopes; a large proportion, but not the best preserved groups of the frieze; various minor pieces of sculpture; all the moulds and casts; some specimens of architecture; all the drawings; and original inscriptions.

Towards the end of 1812, about *eighty* additional cases of architecture and sculpture reached England; having been collected subsequently to my departure from Turkey, and now forming part of my Collection in Burlington-House.

To these are now added a collection of Medals.

I beg leave generally to observe, that though I had not regulated my expenses or my outlay, under any expectation of their being ever inquired into, still I brought with me from Athens an accurate and detailed journal of the daily expenditure there, down to my departure in 1803, made out by a gentleman of the strictest honour and regularity, who had the direction of all my operations, and in whom I have placed the utmost confidence. This has been lost, probably when, on my arrest as prisoner of war in France, I was under the necessity of burning my papers. But I have recently received the continuation of that journal from January 1803 to the end of 1814, together with the account current of my agent, an eminent merchant at Malta, from October 1807 to May 1811, which documents enable me to specify the leading articles of outlay incurred since my leaving Turkey.

The Journal itself amounts to - p 112,170

which at 16 Piastres, the average rate of Exchange, is equal to	- £. 7,010 12 6
M. Lusieri's salary from 1803 to 1816 - - - -	2,800 — —
His personal loss, during his flight from Athens - - - -	200 — —
And that part of the Account Current of the Agent at Malta, not included in M. Lusieri's Journal -	2,400 — —
	<hr/>
	£. 12,410 12 6
	<hr/>

Besides, the Expenses at Malta before October 1807,
and after May 1811.

Interest of Money.

Presents sent from England, &c. &c.

But the principal importance of these vouchers is, to show the real nature of the expenses, to which, in point of fact, this enterprize subjected me; a subject, of which nothing but an acquaintance with the habits and practices in Turkey, and the peculiar difficulties, necessities, and charges attending this undertaking, could possibly afford any notion. These documents show, that, even when I employed only one instead of six artists, and my endeavours and their results were reduced out of all proportion with my former efforts; yet that during so much of this period as M. Lusieri was at Athens,

1. The cost of manual labour, was - p 37,464
2. - Ditto - of materials, &c. &c. - - 23,805
3. Presents, found necessary for the local authorities, in Athens alone - 21,902

That interest on money borrowed there was as high as 15 and 20 per cent.

And the agency for Malta, after commission and brokerage on drafts being charged, was (6,000 on 33,663) equal to 17 $\frac{1}{4}$ per cent.

I beg once more to repeat, that I do not offer this view of my expenses as a criterion of the intrinsic value of my Collection. I ever have been persuaded that, in justice to the Public, that should be calculated on other grounds. But it is, I trust, sufficient to prove, that in amassing these remains of antiquity for the benefit of my Country, and in rescuing them from the imminent and unavoidable destruction with which they were threatened, had they been left many years longer the prey of mischievous Turks, who mutilated them for wanton amusement, or for the purpose of selling them piecemeal to occasional travellers; I have been actuated by no motives of private emolument; nor deterred from doing what I felt to be a substantial good, by considerations of personal risk, or the fear of calumnious misrepresentations.

ELGIN.

To Henry Banks, Esq.

Chairman of the Committee, &c. &c. &c.

No. 6.—*Letter from Lord ELGIN to HENRY BANKES, Esq.*

SIR,

London, 13th March, 1816.

AS I have been given to understand that some Members of the Committee have expressed a wish for more detailed information with respect to my expenses in Turkey, connected with my Collection of Athenian Sculpture, &c. I have thought it might be convenient for them to be in possession of the following considerations, arising out of the Italian Journal which I left with the Committee the second time I had the honour of attending them; I hope that they will assist the Committee in forming an accurate notion of the nature of the exertions and expenses which necessarily

attended the prosecution of an undertaking, which, I believe, knows no parallel ; and, at the same time, to appreciate the extent of what must have been expended, prior to the first date occurring in that document.

But before I enter upon this comparison, I beg to advert to the expenses incurred in England since the Marbles began to arrive, fourteen years ago, and the loss of my ship the Mentor, two items in my expenditure, not referred to in the journal.

1. The expense of landing and warehousing the cases in England ; collecting them first at the Duchess of Portland's, in Privy Gardens ; then transporting them to the Duke of Richmond's ; afterwards to my house in Park-Lane : and finally to Burlington House, (in each of which two last places I had to erect suitable buildings for the purpose of arranging and exhibiting the Statues and Bas-reliefs;) the figure-maker's labour in putting together the moulds made at Athens, a work of great nicety, and which took up nearly a whole year ; attendance for the protection of the collection, during ten years ; and various incidental charges : All these sources of expense cannot, in my opinion, be calculated at a less sum than six thousand pounds.

2. The loss of the Mentor, and the expense of weighing up her cargo, consisting of large cases of Marble, being parts of the frieze and metopes, sunk in ten fathoms water (an operation which was not completed till the third year after the shipwreck) forms my second item. Before the employment of the divers, who were ultimately successful, three unavailing attempts had been made to weigh up the ship bodily. All the cases were finally recovered, and none of the contents in any way damaged : They were forwarded successively by the Consul at Cerigo, some of them to Smyrna, and some to Malta, and from thence to England. This operation, with the purchase of the Mentor, and her necessary expense, I have valued at five thousand pounds.

3. The regular accounts sent home by M. Lusieri in 1815, comprise, first, the manual labour he employed, amounting to - - - - - p 37,464

2. The materials he purchased for carrying on his operations - - - - - 23,805

3. Presents to the Authorities at Athens - - 21,902

4. Lusieri's board - - - - - 24,000

5. Interest on money borrowed by him, &c. 5,000

During these expenses, which were incurred between the commencement of 1803 and the end of 1814, excepting the interval of war, M. Lusieri was alone at Athens, and procured what has been added to the Collection since 1811; they form a total of 112,000 piastres, equal, at 16 ps. to the pound sterling, to - - - - - £. 7,000 To which are added the salary to the present period 2,800 His losses, when driven by the war, from Athens 200 And the sum of - - - - - 2,400

In all - - £. 12,400

being what Messrs. Hayes of Malta pass in account, beyond what went through Lusieri's hands.

I value therefore the three articles, Expenses in England, the loss of the Mentor, and the works since the beginning of 1803, - - at - - - - - £. 6,000
5,000
12,000
———£. 23,000

4. Now with respect to the works prior to 1803, I have not the same data to proceed upon. The account furnished me by M. Lusieri, on my leaving Athens, has been mislaid, or destroyed in France. I must therefore arrive at an approximation by analogy.

The mass of work done, and the difficulties surmounted prior to 1803, may be described thus:—The acquisition of all the large statues of the pediments; of eleven out of the

fourteen metopes ; of nearly forty out of fifty-six or fifty-eight pieces of the frieze ; the colossal statue of Bacchus ; the bas-reliefs of the Temple of Victory ; many smaller fragments of sculpture ; the greatest and most interesting part of the inscriptions ; many of the architectural specimens, particularly those of the Ionic order ; all the casts ; all the drawings ; all the medals ; the procuring the artists from Rome ; their conveyance by way of Messina, Malta, Girgenti, to Constantinople, and thence to Athens ; their salaries, board, and absolutely every expense they incurred from the winter of 1799 to the middle of 1803 ; their conveyance home ; the maintenance of one of them (Ittar) one year longer at Malta, in finishing his sketches ; and of another (the Calmonk) for two years longer in England, for the purpose of his drawings ; the purchase and construction of the materials required for the operations of the artists ; the original breaking ground of the whole transaction, both in Constantinople and in Greece ; the purchase of houses, and removal of large masses of ruins for the recovery of buried sculpture ; the manual labour at all times of a great number of men, and very frequently of hundreds at a time, in transporting great weights from Athens to the sea ; occasional presents to sailors engaged to assist on the embarkation ; the conveyance of a part of the Collection to Alexandria or to Malta, in private vessels hired for the purpose ; the exorbitant demands in these countries for interest, agency, and commission ; and the whole performed under the disadvantage of a very inferior rate of exchange, from eleven to thirteen piastres only being then procured for the pound sterling, whereas the calculation subsequent to 1803 is founded upon the pound sterling producing sixteen piastres.

Under the foregoing considerations, I am confident that I should not materially err, if I were to state my expenses for the Collection, prior to 1803, at three times the amount of those incurred subsequent to that date. This calculation

(even without taking into account the difference of 25 per cent. on the exchange in favour of the latter period) would raise the expenditure, prior to 1803 to £.36,000, whereas in my letter to Mr. C. Long, I have rated it, on other grounds, only at *£.28,000. To which, and to the £.5,000 on the loss of the Mentor, I have added fourteen years interest.

N.B. *This sum singularly coincides with the conjecture formed by Lord Aberdeen, of the nature and extent of the operations he saw going on in Athens in 1803.*

To recapitulate the above, I calculate,
£.6,000 Expenses in England.

5,000 Loss of the Mentor, and recovery of its cargo.

12,000 Expenses, as per Account, since January 1803.

28,000 Do. prior to that period.

23,240 Interest on £.33,000.

But, I beg leave once more to repeat, that I do not, and never have recommended my expenses as a criterion of the value of my Collection to the Public.

I have the honour to be, with great respect, Sir,
Your obedient humble Servant,
ELGIN.

Henry Banks, Esq.

Chairman of the Committee, &c. &c. &c.

* Being the expense of the Artists, which
comprises the whole of the original } Ps. 139,000 .. £. 10,700
undertaking
That of obtaining and removing the Marbles Ps. 224,900 .. £. 17,300

In all - - - Ps. 364,000 .. £. 28,000

No. 7.—*Copy a Letter from CHARLES TOWNLEY, Esq. to J. HARRISON, on the subject of Lord ELGIN's Marbles.*

DEAR SIR,

London, 8th February, 1803.

I FEEL myself exceedingly obliged to you, and most highly gratified, by your kind communication to me of Lord Elgin's most laudable exertions towards collecting either original Marbles, or Drawings or Casts of the most valuable monuments of sculpture or architecture in Greece.

I have lost no opportunity of informing persons of taste and judgment in the Fine Arts, of the interesting operations which Lord Elgin is now so eagerly carrying on. His Lordship's zeal is most highly approved and admired, and every hope and wish is entertained for his final success. But our Government is universally blamed for not contributing their political influence as well as pecuniary aid towards these operations, for the advancement of the Fine Arts in this country.

You appear to decline Lord Elgin's invitation to supply Signor Lusieri with more documents and information relative to his further pursuits and researches in Greece. But it is in contemplation with a few Members of the Dilettanti Society, to whom I have communicated Lord Elgin's letter, to make a handsome remittance to Signor Lusieri, and to engage him to make some researches, and execute some plans and drawings of monuments, which shall be indicated to him.

The Meeting of the Society will be on Sunday next. Should any determinations be entered into, worthy of being communicated to you, you shall know them; at the same time let me entreat you to put down on paper any hints you can suggest, relative to objects in Greece, that are particularly requisite to be investigated.

My health is still in a very weak state. I will conclude this sheet by repeating my thanks for your kind communi-

cation, and expressing my hopes of receiving from you your thoughts upon the chief objects in Greece, that yet remain, and ought to be investigated and drawn by Lusieri.

I remain, dear Sir,

Your most faithful obedient Servant,

C. TOWNLEY.

No. 8.—*Translation of a Letter from the Cavalier CANOVA
to the Earl of ELGIN.*

MY LORD,

London, 10th Nov. 1815.

PERMIT me to express the sense of the great gratification which I have received from having seen in London the valuable antique Marbles which you have brought hither from Greece. I think that I can never see them often enough ; and although my stay in this great capital must be extremely short, I dedicate every moment that I can spare to the contemplation of these celebrated remains of antient art. I admire in them the truth of nature united to the choice of the finest forms. Every thing here breathes life, with a veracity, with an exquisite knowledge of art, but without the least ostentation or parade of it, which is concealed by consummate and masterly skill. The naked is perfect flesh, and most beautiful in its kind.—I think myself happy in having been able to see with my own eyes these distinguished works ; and I should feel perfectly satisfied if I had come to London, only to view them. Upon which account the admirers of art, and the artists, will owe to your Lordship a lasting debt of gratitude, for having brought amongst us these noble and magnificent pieces of sculpture ; and for my own part I beg leave to return you my own most cordial acknowledgements ; and

I have the honour to be, &c. &c. &c.

CANOVA.

No. 9.—*Extract of a Despatch from his Excellency the Earl of ELGIN to Lord HAWKESBURY, dated Constantinople.*

January 13th, 1803.

“ I do not demand any allowances corresponding with those of the late extraordinary embassies from Russia, although the honours and public disbursements of mine have been equally extraordinary ; nor can I have a wish to make a charge of the many unusual expenses to which I have been subjected : Still I confess that the private expense which I have incurred, to the extent of many thousand pounds, in improving the advantages before me, towards procuring a knowledge of the Arts of Greece, and rescuing some of their remains from ruin ; and the loss of a valuable vessel of mine solely employed in that service, would make any defalcation of the appointments affixed to my rank, a matter of serious inconvenience to me.”

No. 10.—*Translation from the Italian of a Fermaùn or Official Letter from the Caimacan Pasha, (who filled the office of Grand Vizier at The Porte, during that Minister's absence in Egypt) addressed to The Cadi or Chief Judge, and to The Vaivode or Governor of Athens, in 1801.*

AFTER the usual introductory compliments, and the salutation of Peace,—“ It is hereby signified to you, that our sincere Friend his Excellency Lord Elgin, Ambassador Extraordinary from the Court of England to the Porte of Happiness, hath represented to us, that it is well known that the greater part of the Frank (i. e. Christian) Courts are anxious to read and investigate the books, pictures or figures, and other works of science of the ancient Greek philosophers : and that in particular, the ministers or officers of state, philosophers, primates and other individuals of England, have a

remarkable taste for the drawings, or figures or sculptures, remaining ever since the time of the said Greeks, and which are to be seen on the shores of the Archipelago and in other parts; and have in consequence from time to time sent men to explore and examine the ancient edifices, and drawings or figures. And that some accomplished *Dilettanti* of the Court of England, being desirous to see the ancient buildings and the curious figures in the City of Athens, and the old walls remaining since the time of the Grecians, which now subsist in the interior part of the said *place*; his Excellency the said Ambassador hath therefore engaged five English painters, now dwelling at Athens, to examine and view, and also to copy the figures remaining there, *ab antiquo*: And he hath also at this time expressly besought us that an Official Letter may be written from hence, ordering that as long as the said painters shall be employed in going in and out of the said citadel of Athens, which is the place of their occupations; and in fixing scaffolding round the ancient Temple of the Idols there; and in moulding the ornamental sculpture and visible figures thereon, in plaster or gypsum; and in measuring the remains of other old ruined buildings there; and in excavating when they find it necessary the foundations, in order to discover inscriptions which may have been covered in the rubbish; that no interruption may be given them, nor any obstacle thrown in their way by the Disdar (or commandant of the citadel) or any other person: that no one may meddle with the scaffolding or implements they may require in their works; and *that when they wish to take away any pieces of stone with old inscriptions or figures thereon, that no opposition be made thereto*.

We therefore have written this Letter to you, and expedited it by Mr. Philip Hunt, an English gentleman, Secretary of the aforesaid Ambassador, in order that as soon as you shall have understood its meaning, namely, that it is the explicit desire and engagement of this Sublime Court en-

dowed with all eminent qualities, to favour such requests as the above-mentioned, in conformity with what is due to friendship, sincerity, alliance and good will subsisting *ab antiquo* between the Sublime and ever durable Ottoman Court and that of England, and which is on the side of both those Courts manifestly encreasing ; particularly as there is no harm in the said figures and edifices being thus viewed, contemplated, and designed. Therefore, after having fulfilled the duties of hospitality, and given a proper reception to the aforesaid Artists, in compliance with the urgent request of the said Ambassador to that effect, and because it is incumbent on us to provide that they meet no opposition in walking, viewing, or contemplating the figures and edifices they may wish to design or copy ; or in any of their works of fixing scaffolding, or using their various implements ; It is our desire that on the arrival of this Letter you use your diligence to act conformably to the instances of the said Ambassador, as long as the said five Artists dwelling at Athens shall be employed in going in and out of the said citadel of Athens, which is the place of their occupations ; or in fixing scaffolding around the ancient Temple of the Idols, or in modelling with chalk or gypsum the said ornaments and visible figures thereon ; or in measuring the fragments and vestiges of other ruined edifices ; or in excavating, when they find it necessary, the foundations, in search of inscriptions among the rubbish ; that they be not molested by the said Disdar (or commandant of the citadel) nor by any other persons, nor even by you (to whom this Letter is addressed ;) and that no one meddle with their scaffolding or implements, *nor hinder them from taking away any pieces of stone with inscriptions or figures.* In the above-mentioned manner, see that ye demean and comport yourselves.

(Signed with a signet.)

SEGED ABDULLAH KAIMACAN.

*N. B.—*The words in Italian rendered in two places “any pieces of stone,” are “qualche pezzi di pietra.”

No. 11.

CATALOGUE

OF THE

ELGIN MARBLES, VASES, CASTS, AND DRAWINGS.

Prepared from the MS. of Mons. *Visconti*.

- A.—The Pediments of the PARTHENON.
- B.—The METOPES.
- C.—The FRIZE - (East end.)
- D.—Ditto - - - - (North side.)
- E.—Ditto - - - - (West end.)
- F.—Ditto - - - - (South side.)
- G.—Ditto - - - - (not ascertained.)
- H.—Frize of the Temple of Victory.
- I.—Doric Architecture.
- J.—Ionic Architecture.
- K.—Monuments relating to Bacchus.
- L.—Detached Heads.
- M.—Detached pieces of Sculpture.
- N.—Urns—Marble, Bronze, and Earthen.
- O.—Altars.
- P.—Cippi or Sepulchral Pillars.
- Q.—Casts.
- R.—Greek Inscriptions.
- S.—Drawings.

PARTHENON.

STATUES and FRAGMENTS from the
EASTERN PEDIMENT.

- A.—1. Two Horses Heads in one block.
 2. One Horse's Head.
 3. Statue of Hercules or Theseus.
 4. Groupe of two Female figures.
 5. Female figure in quick motion—Iris.
 6. Groupe of two Female figures.

STATUES and FRAGMENTS from the
WESTERN PEDIMENT.

7. Part of the Chest and Shoulders of the colossal
 figure in the center (supposed to be Neptune.)
 8. Fragment of the colossal figure of Minerva.
 9. Fragment of a Head (supposed to belong to the
 preceding.)
 10. Fragment of a statue of Victory.
 11. Statue of a river-god called Ilissus.

FRAGMENTS of STATUES from the PEDIMENTS,
 the names or places of which are not positively ascertained.

12. Female figure, sitting (supposed to belong to groupe,
 marked No. 6.)
 13. Fragment of a Female figure, (resembling Victory,
 No. 10.)
 14. Fragment of a Female figure, seated (supposed to
 have been Latona, holding Apollo and Diana
 in her arms.)
 15. Fragment (supposed to have belonged to a groupe
 of female figures.)
 16. Fragment of the Neck and Arms rising out of the
 sea, called Hyperion or the rising Sun.
 17. Torso of a Male figure with drapery thrown over
 one shoulder.

The METOPES.

- B.—1. A Centaur with a long beard ; raising himself for the purpose of striking with a club a Lapitha, who attacks him.
2. A Lapitha has overpowered a Centaur, whose hands are tied behind his back.
3. A Centaur, who has thrown down a Lapitha.
4. A Centaur is carrying off a Woman.
5. A Centaur has thrown down a Lapitha, who is still defending himself, and holding up a shield.
6. A Lapitha struggling with a Centaur, whom he holds by the hair and ear.
7. A Centaur is nearly overcoming a Lapitha.
8. A Lapitha seems to be successful against a Centaur.
9. A Centaur is throwing down a Lapitha, whom he holds by the hair.
10. A Lapitha upon the croup of a Centaur, seizes his neck, and endeavours to throw him down.
11. A Centaur successful against a Lapitha.
12. A Lapitha, with covered legs, appears to be successful against a Centaur, who is retiring, and holds a lion's skin over his left arm.
13. Combat between a Centaur and Lapitha quite naked.
14. A Centaur is rearing up ; the figure of the Lapitha is detached from the marble, but the Torso is adjoining.

The FRIZE, representing the Procession for celebrating the Panathenæan Festival.

THE EAST END.

- C.—1. The Slab which formed the south-east angle ; representing a Bull on the south, and a Magistrate or Director of the procession on the east side.

2. Fragments of four Male figures moving to their right.
3. Six Female figures, moving to their right, and holding vases in their hands.
- 4, 5. Six Female figures, preceded by two Directors.
- 6, 7. Eight Figures ; the four which are standing supposed to be four Directors ; the others are called Castor and Pollux, Ceres and Triptolemus.
8. Slab, on which are five figures : called respectively, beginning from the left, Victory, Minerva, Jupiter, two Canephoræ.
9. Slab, on which are five figures : *i. e.* a Priestess, or the Archontissa ; a Boy receiving the peplum from the Archon, or one of the Directors ; Hygæia, and Esculapius.
10. Two Directors.
11. Five figures corresponding with those marked No 6 and 7.
12. Five Females ; carrying respectively, a candelabrum, vases, and pateræ.

From the NORTH SIDE of the FRIZE.

- D.—1. Two Scaphephori moving towards the left.
2. A Female in a car drawn by three horses, with one of the Directors.
 3. A Female in a car with two horses, and one of the Directors.
 4. A Female in a similar car ; with two Men, one of them in armour.
 5. Two Men, in a car drawn by three horses.
 5. Fragment of a Car with two Horses ; the point of a sceptre appears above the horses.
 6. Eight young Men on horseback, clothed in tunicks, which are raised above the knee.
 7. Four Horses and three Riders.

8. Three Horsemen with tunicks and buskins.
9. Three Horsemen in the same costume.
10. Three Horsemen ; one of them is naked, the feet of the others are uncovered.
11. Three Horsemen ; one of which is almost effaced.
12. Four Horsemen ; two with helmets, the others naked.
13. Four Horsemen with tunicks : The last has a large Thessalian hat hung over his shoulders.
14. North-west Angle of the Frize :—It represents three Men and a Boy, on the western side, and one of the Directors on the north side.

THE WESTERN END.

E.—15 A single piece of the Frize, being a continuation of the foregoing No. 14 : two Horsemen, the one nearly naked ; the other has a breastplate : both wear buskins.

SOUTH SIDE.

- F.—1. A Bull, with three Men, one of whom holds back the animal.
2. Two Bulls and two Men.
3. Two Bulls and four Men ; one of the men places a crown on his head, preparatory to the celebration of the sacrifice.
4. Two Bulls and four Men.
5. One Bull and four Men ; one of whom holds back the animal.
6. A Car with two Horses and four Figures : among them is a young Man, whose tunick is drawn up above the knee, and who holds a shield ; he appears ready to mount.
7. A Car with four Horses : in it is a Warrior standing

up, with helmet, shield and chlamyde; the other figure is seated, and drives the car.

8. A Car with two Horses moving in the same direction; two Figures; of which one, who is getting into the car, holds a large shield.
9. Fragment of another Car, moving in the same direction.
10. Fragment of a similar subject.
11. Two Horsemen; one nearly naked, seems to have a Thessalian hat thrown over his shoulders.
12. Three Horsemen, all clothed in tunicks.
13. Two Horsemen, one with buskins.
14. One Horseman, with several Horses.

Detached Parts of the FRIZE of the Cella of the PARTHENON, the exact situations of which are not yet ascertained.

- G.—A. A Quadriga in slow motion; a Youth in the tunick, with a shield, accompanies it; another points behind him, with his arm naked.
- B. Three Horses in quick motion towards the right; the Riders wear the tunick.
- C. Three Horses; the Riders are all clothed in tunicks.
- D. Three Horsemen in armour.
- E. Two Horsemen in tunicks; one has his right hand on his horse's head.
- F. Two Horsemen in armour: the foremost has an helmet; the other appears, from the holes which are in the Marble, to have had some ornament of metal fixed on the head.
- G. Two Horsemen in tunicks; part of three Horses.
- H. Part of three Horses, and three Riders in cuirasses.
- I. Fragment of Horsemen and Horses.
- J. Fragment of four Horses and two Riders.

From the TEMPLE of VICTORY.

- H.—1. Bas-relief, representing a Combat between Greeks and Barbarians.
2. Another, representing the same subject.
3. Another, representing the same subject.
4. Similar Bas-relief, representing a Combat between Greeks and Amazons.
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FRAGMENTS of ARCHITECTURE,
From the PARTHENON, PROPYLÆA, and other
Doric Buildings.

- I.—1. A Doric Capital from the Parthenon, in two pieces.
2. One layer of a Doric column, from the same.
3. Fragments of the Frize of the Parthenon.
4. Fragments of the Architrave of Ditto.
5. Doric Capital from the Propylæa.
6. Part of a Doric Entablature, plain.
7. Two Tiles from the roof of the Ambulatory of the Temple of Theseus.

From the TEMPLE of ERECHTHEUS and adjoining Buildings; also Specimens of Ionic Architecture.

- J.—1. One of the Caryatides which supported a roof, under which the olive-tree sacred to Minerva was supposed to have been preserved.
2. Part of a Column from the Temple of Erectheus, of the Ionic order.
3. Base of Ditto.
4. Capital of Ditto.
5. Detached part of the rich Frize, from the same Temple.
6. Four fragments of ornamented Ionic Entablature.
7. Three large Ditto.
8. One small Ditto.

9. One large Fragment, with inscriptions.
10. Ditto, Ditto, Ionic Entablature.
11. Three upper parts of Columns of the Ionic order.
12. Three large pieces of fluted Ionic Shaft.
13. One Ditto, short.
14. Two pieces of small Ionic Shaft, fluted and reeded.
15. One Capital of Ionic pilaster.
16. Two Ionic Capitals.
17. Two parts of Ionic Entablature.
18. One large Ionic Capital.

**MONUMENTS appertaining to the Worship and the
Theatre of BACCHUS.**

- K.—**
1. A colossal Statue of Bacchūs, which was placed over the Theatre.
 2. A Sun-dial, from the same.
 3. A complete Series of Casts from the Bas-reliefs on the Choragic Monument of Lysicrates.
 4. A Bas-relief with four figures, representing a Bacchanalian Dance.

DETACHED HEADS.

- L.—**
1. Portrait, larger than nature, with long beard and deeply cut eyes, a diadem round the hair ; perhaps Sophocles.
 2. Portrait, somewhat similar to the preceding one.
 3. Fragment of Augustus.
 4. Fragment : the style, times of the Republic.
 5. A bearded Hercules.
 6. Same subject, smaller size.
 7. Bacchus crowned with ivy.
 8. Female Head.
 9. One-half of a Head, without any beard, with long hair, in the costume of Alexander, or of the Dioscuri.

10. Fragment of an old Head, larger than nature.
11. Fragment of a Head with a beard ; it has a conical cap : perhaps Ulysses or Vulcan.
12. Female Head, smaller than nature: the head-dress of one of the Muses.
13. Female Head, smaller than nature.

DETACHED PIECES OF SCULPTURE.

- M.—1. Small Figure erect, in the costume of the Muse Polymnia: Found at Thebes.
2. Torso of a Male figure found at Epidauria.
 3. Statue; supposed to be Cupid.
 4. A Choragic Bas-relief on which is represented a Temple of Apollo, with two figures.
 5. Bas-relief of a Quadriga, in which is a Female figure; a Victory in air is approaching to crown her.
 6. Female Figure, without a head ; small size.
 7. Figure of a Telesphore, attendant of Esculapius ; without a head.
 8. Fragment of a Bas-relief, on which is a young Man, who appears to be on a chariot led by Victory.
 9. Fragment of a Boy in alto relieveo.
 10. Bas-relief, representing a young Wrestler with his Preceptor.
 11. Bas-relief, representing Minerva in armour, and a young Athenian.
 12. Fragment of a Bas-relief ; a Sacrifice, of which a Hog is the victim.
 13. Ditto, in which the victim is a Ram.
 14. Two divinities—Jupiter seated, a Goddess standing up.
 15. Two Goddesses taking a young Athenian under their protection.
 16. Fragment of a Bas-relief, on which are two young

Greeks, one holding an instrument of sacrifice, called by the Romans *capeduncula*.

17. Small round Altar : four Female figures sculptured on the four sides of it, are dancing, holding each others hands ; the first seems to be playing on a lyre.
18. Torso of a Female figure in drapery.
19. Figure of a Horseman, apparently an ancient imitation of part of the Frize of the Parthenon, in smaller proportions.
20. Figure of a young Divinity, probably Bacchus, taking an Athenian under his protection ; the latter of smaller dimensions.
- 20 b. Minerva, standing up in a kind of small temple.
21. Figure of Hygeia : she is offering her cup to the serpent, which is her symbol ; she is holding in her left hand a kind of fan in the form of leaves of ivy ; her head is covered with the high dress called *tutulus*.
22. Bas-relief, on which are represented five Figures : in the midst is a Goddess on a kind of throne, the other four are smaller ; three of them are imploring the Goddess on behalf of their children, whom they carry in their arms ; the fourth is bringing oblations and votive offerings. This bas-relief is from Cape Sigeum near the plain of Troy.
23. Fragments similar to Nos. 12 and 13. There are five figures, of which two are Youths preparing to celebrate a sacrifice : the last of the large figures has a basket on its head.
24. One small Bas-relief : one sitting, two standing figures.
25. One Female figure sitting (much mutilated.)
26. One trunk, with drapery (a young Man.)

27. Two fragments of Grecian ornaments.
28. One Grecian fragment, with Vase in bas-relief.
29. One fragment, with two Figures in high relief.
30. One Grecian Pilaster, with Corinthian Capital.
31. Fragment of a Female.
32. Fragment of a Female figure enveloped in drapery.
33. Sundry small fragments.
34. Egyptian Scarabæus, brought from Constantinople.

URNS a. (Marble.)

N.—1. Solid Urn, with Groupe in bas-relief, superscribed.

2. Ditto Ditto Ditto.
3. Ditto Ditto Ditto.
4. Ditto Ditto Ditto.
5. Ditto Ditto Ditto.
6. Ditto Ditto Ditto.
7. Ditto Ditto Ditto.
8. Ditto Ditto Ditto.
9. One Ditto Ditto ornamented Sepulchral Urn.
10. Small fragment of a Vase, with figures.
11. Spherical Sepulchral Urn, broken in pieces.

N. B.—This contained the Bronze Urn (No. 12.)

URNS b. (Bronze.)

12. Richly wrought Urn, from the tomb called “of Aspasia,” in the plain of Attica.
13. Two bronze Urns, of rude shape and workmanship.

URNS c. (Earthen.)

14. Some hundreds of large and small earthenware Urns or Vases, discovered in digging in the ancient Sepulchres round Athens: none of great beauty, or richly ornamented.

ALTARS.

- O.—1. Altar, with female Figure and Child.
 2. Smaller Altar, with figures and inscription.
 3. Fragment of a small Bacchanalian Altar; on one side is a Bacchante, on the other a Fawn.
 4. Small Altar, with inscription and figures.
 5. Ditto.
 6. Ditto.
 7. Ditto.
 8. Ditto.

CIPPI, or SEPULCHRAL PILLARS.

- P.—1. One large Sepulchral Pillar, with inscriptions.
 2. One smaller Ditto Ditto Ditto.
 3. One small Sepulchral Pillar.
 4. One Ditto Ditto.
 5. One Ditto Ditto.
 6. One Ditto Ditto.
 7. One Ditto Ditto.
 8. One Ditto Ditto.
 9. One Ditto Ditto.
 10. One Ditto Ditto.
 11. One Ditto Ditto.
 12. One Ditto Ditto.
 13. Three fragments, with circular Pedestals and Festoons.

CASTS.

- Q.—1. Eighteen Casts, from the Frize of the Cella of the Parthenon.
 2. Twenty-four Ditto from the Frize and Metopes of the Temple of Theseus.
 3. Twelve Ditto from the Choragic Monument of Lysicrates—(mentioned above.)
 4. One Cast from the great Sarcophagus in the cathedral church at Girgenti in Sicily.
 [Also the MOULDS of the above.]

GREEK INSCRIPTIONS.

- R.—1. Epitaph in four lines, on two brothers, Diotrepes and Demophon.
2. Sepulchral Column of Thalia.
3. Ditto of Theodotus.
4. Ditto of Socrates.
5. Ditto of Menestratus.
6. Votive Inscription of certain Sailors.
7. Sepulchral Column of an Athenian.
8. Fragment.
9. Decree of the People of Athens in favour of Isacharas.
10. Votive Inscription of Antisthenes.
11. Votive Inscription of Pollyllus.
12. Sepulchral Column of Anaxicrates.
13. Votive Inscription of a Woman.
14. Agonistic Inscription.
15. Fragment of Sepulchral Inscription.
16. Choragic Inscription in the Doric dialect.
17. Epitaph in Verse, in two parts. *Vide No. 34.*
18. Votive Monument to Mercury and Hercules.
19. Sepulchral Stèle of Hierocléa.
20. Ditto of Callis.
21. Ditto of Callimachus.
22. Fragment of a Decree, probably an ancient Treaty between Athens and some other People.
23. Catalogue of Athenians who died in battle in the year 424 B. C.
24. Epitaph on Plutarchus.
25. Fragment of a Decree.
26. Ditto from Tenos.
27. Fragment of a Stèle of Euphrosynus.
28. Ditto of a Sepulchral Stèle of Musonia.
29. Fragment of an Epitaph in honour of Briseis.

30. Fragment of an Address to Hadrian.
31. Ditto of a Decree of the People of Athens.
32. Decree of the general Council of Bœotia.
33. Inscription of the Gymnasiarch Gorgias.
34. The other part of No. 17.
35. Catalogue of the Public and Sacred Treasures at Athens.
36. Ditto of Ditto
37. Ditto of Ditto.
38. Ditto of Ditto.
39. Fragment of a Treaty between Athens and Rhegium.
40. Ditto of a Column which supported the Statue of Pison.
41. Antient Sepulchral Inscription.
- 42, 43. Catalogue of precious objects in the Opisthodomus.
44. Treaty between Erchomenos and Elatæa.
45. Similar to Nos. 42, 43.
46. Similar to the preceding.
47. Fragment of a Decree.
48. Ditto of a Decree from Corinth.
49. Ditto with the name of Hiera Pytna.
50. Catalogue of Public Treasures, more recent than Nos. 42, 43, &c.
51. Decree in honour of Bacchus and Antoninus Pius.
52. Sepulchral Stèle, with the names of Hippocrates and Baucis.
53. Sigæan Inscription, commonly called the Boustrophedon.
54. Sepulchral Inscription on an Entablature.
55. Sepulchral Column of Biotius.
56. Ditto - - - - of Thysta.
57. Ditto - - - - of Thrason.
58. Stèle of Asclepiodorus.
59. Sepulchral Column of Aristides.

60. Eleven votive Inscriptions consecrated to Jupiter Hypsistos, bearing respectively the names of Claudia Prepousa, Evhodus, Pæderos, Philematium, Onesimē, Isias, Eutychis, Olympius, Tertia, Syntrophus.
61. Fragment of a Decree between Athens and some other People.
62. Sepulchral Column of Botrichus.
63. Public Act of Athens respecting the Roads.
64. Epitaph in twelve elegiac verses, in honour of those Athenians who were killed at the Siege of Potidæa in the year 432 B.C.
65. Sepulchral Stèle in honour of Aristocles.
66. Ditto in honour of Aphrodisias of Salamis.

FOR a Description of the preceding Inscriptions, reference is given to the printed Catalogue drawn up by Mons. Visconti : the numbers of which are here preserved.

DRAWINGS.

- S.—1. Plans and Elevations of the Temples of Minerva and Theseus at Athens.
2. Architectural details of the Temples of Minerva and Theseus ; of Minerva at Sunium ; Plan of the Pnyx ; Plans and Drawings of the Theatre of Bacchus.
3. Drawings of the Sculpture on the Temples of Minerva and Theseus ; on the Temple of Victory ; on the Choragic Monument of Lysicrates.
4. Ground-plan of Athens, marking the Walls, and the site of the existing Ruins : Drawings of the Tower

of Andronicus Cyrrhestes ; of the Propylæa ; of the triple Temple, of Minerva Polias, Erechtheus and Pandrosus.

5. A series of Drawings and Plans of ancient Remains in many parts of Greece, taken in the year 1802.
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ADDENDA :

One Lyre in Cedar wood ; and,
Two Flutes of the same material ; found during the excavations among the Tombs in the neighbourhood of Athens.

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N. B. The THESEUS and HERCULES are used in the Evidence and the Index with reference to the same statue, which was at first called THESEUS ; and the appellation of ILISSUS or the RIVER GOD is also given indifferently to another statue, which was sometimes called NEPTUNE.

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